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CEILING, NO. 3 ADELPHI TERRACE, LONDON, BY ROBERT ADAM, WITH DECORATIVE PAINTINGS BY ANGELICA KAUFFMANN.

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## PAINTED DECORATION.—III. THE GEORGIAN PERIOD.

By INGLESON C. GOODISON.

*With Photographs specially taken for "The Architectural Review," including Plates X, XI, and XII.*

*(Concluded from p. 127, No. 205.)*

JEAN PILLEMENT (1719-1808), "premier peintre du roi de Pologne"—famous for his *chinoiseries*, was in England from 1763 to 1780, and may possibly be the author of those delightful canvases which, until January of last year, graced the ball-room of Garrick's elegant villa at Hampton-on-Thames. These were charmingly decorative *camaïeux* in the manner of that artist, painted in soft and delicious tones of green, and enclosed in borders of light arabesque, in the rococo taste. Over the mantelpiece, and door- and window-cases, the paintings were interrupted to accommodate mirrors of graceful and sinuous outline, traces of which were observable long after the house was divested of its appropriate furniture.

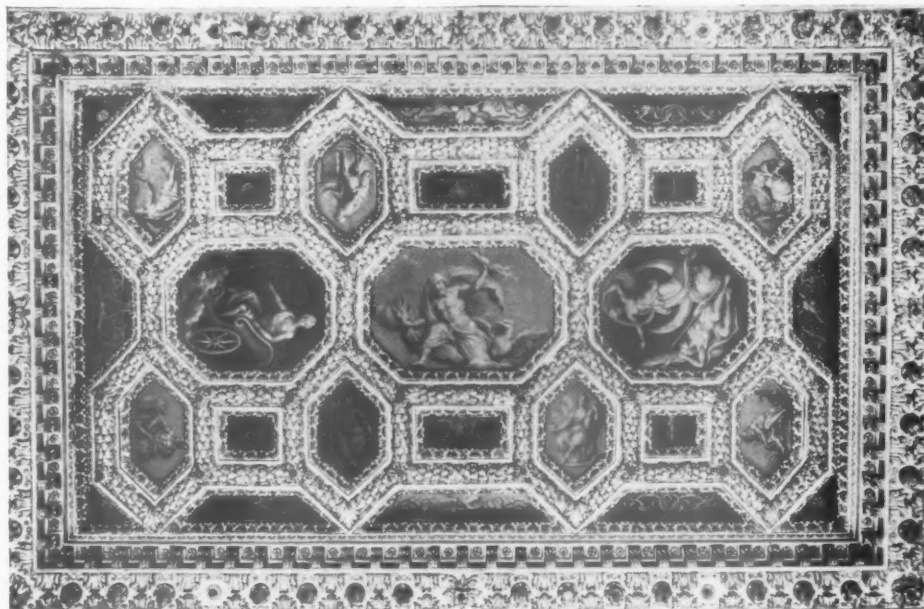
A writer in the *Art Journal*\* has recently drawn attention to some authenticated decorative work at Kedleston and elsewhere by Robert Adam in his earlier manner, and instances his adoption of carving, gilding, and current motives in the "palmyrene" taste, which were in vogue before the innovations of that *arbiter elegantiarum* had wholly engaged the suffrages of the *beau monde*, and it may well be that the surprising door-cases in this ball-room at Garrick Villa, formed by carved representations of entire palm-trees, and the mantelpiece adorned with the same caprice, enclosing a steel grate *à la chinois-rocail*, were among the allurements designed or utilised by Adam when employed by the great Garrick to adorn his delightful plaything (a retreat elsewhere so elegant and decorous!) on the verdant margin of the Thames.

Some features in the interior of a well-known octangular tea-room in the river-garden at Moor Park, Hertfordshire (of which the signed original drawings are preserved among the Adam collection at the Soane Museum), bear no little resemblance to the carved enrichments of Garrick's ball-room, "painted in all greens in the most beautiful colours imaginable"—particularly the palm-tree columns, with their interlacing foliage, placed in the re-entrant angles of the Hertfordshire example. Who were the principal decorative painters employed by Adam in the earliest years of his practice apparently has not transpired, and whether the selection at Hampton of Pillement was due to the architect, or his client, "the Great Roscius," who was of French extraction, is not known. It is remarkable

that, although the life of Pillement was prolonged during the entire period in which the style known as Louis XVI was developed and completed, this decorator never abandoned the style of the preceding reign.

GIOVANNI BATTISTA CIPRIANI, R.A. (1727-1785), who had proceeded from his native Florence to study in Rome in 1750, encountered there the architect Chambers and the sculptor Wilton, and was induced by promises of patronage to accompany them on their return to England in 1755. Cipriani was an accomplished draughtsman, a delicate colourist, and possessed a fine instinct for decorative composition; and these talents, united with a disposition of no little charm, won him great regard in the artistic circle which the gifted architect gathered round him. At Lord Gower's (subsequently Carrington House), Whitehall, Lord Melbourne's House, Piccadilly, and in the premises of the Royal Academy and Royal Society at Somerset House, Chambers found scope for his protégé's fertile invention

and the charm of his colouring: Cipriani painted the ceiling of the library at Buckland House, Berkshire, a building designed in 1757 by John Wood, senr., of Bath; and was employed also in numerous buildings embellished by the brothers Adam and their contemporaries, among which were Luton Park House, Bedfordshire, Sir Watkin Wynn's House in St. James's Square, the dining-room of Croome Court, Worcestershire, for Lord Coventry (a painted



CENTRE PORTION OF DRAWING-ROOM CEILING, NO. 44 BERKELEY SQUARE, LONDON, WITH DECORATIVE PAINTINGS BY ZUCCHI.

ceiling in whose London house was illustrated in *THE ARCHITECTURAL REVIEW* for December), the drawing-room ceiling at Moor Park, for Sir Lawrence Dundas, and the dining-room ceiling at Hagley Park, Worcestershire; as well as the Great Rooms in Hanover Square, now demolished.

In the "Works in Architecture of Robert and James Adam" reference is made to the decorative paintings of ANTONIO PIETRO ZUCCHI, A.R.A. (1726-1795). Zucchi, a Venetian, was one of the party who accompanied Adam and Clérissieu in their travels through Italy and Dalmatia, in 1754, for the purpose of studying and recording the architectural remains of antiquity, and, following their return, was invited to England in 1766, and actively engaged from that year to 1781 in decorating many of the great houses designed or embellished by the celebrated brothers: such were Osterley Park, near Heston; Sion House, near Brentford; Kedleston House, Derbyshire; Kenwood, Highgate; Luton Park House, Bedfordshire; Nostell

\* M. Jourdain, 1912, Feb., pp. 61-73.



Priory and Harewood House, Yorkshire; and, in London, the Adelphi, No. 1 Bedford Square, Sir Watkin Wynn's house in St. James's Square, Portland Place, Stratford Place, Portman Square, Buckingham House, etc. Zucchi, indeed, is the only decorative painter named in the uncompleted "Works in Architecture" before mentioned, in which the authors refer to the large "fresco" paintings on walls and ceilings recently in vogue as very much misplaced, however fine and well painted, because of the difficulty of inspection, and proceed to state that the "grotesque" ornaments and figures preferred by them are perceived with the glance of an eye, and require little examination. Robert Adam's definition of the term "grotesque," and his explanation of the influence which promoted the revival of that style, deserve citation. "By *grotesque* is meant that beautiful light stile of ornament used by the ancient Romans in the decoration of their palaces, baths, and villas. . . . In the times of Raphael, Michael Angelo, Julio Romano, Polidoro, Giovanni d'Udine, Vasari, Zuccherò, and Algardi . . . much greater remains of the *grotte* (existed) . . . and in imitation of them were decorated the loggias of the Vatican, the Villas Madama, Pamfili, Caprarola, the old palaces of Florence, and indeed whatever else is admirable in the finishings of modern Italy."

At 44 Berkeley Square the characteristically plain façade hides a particularly sumptuous English Palladian interior, designed by William Kent, in 1745, for Lady Isabella Finch. Ascending the spectacular staircase, which enchanted Horace Walpole, one enters, on the first floor, a saloon of exceptional magnificence, of which Kent's detractors must surely be unmindful or unaware. Here the ceiling, divided into "compartments" by rich plasterwork, modelled and gilded with consummate art and taste, is marvellously painted with classical subjects *en grisaille*, upon a background alternately of blue and red. This rich painted decoration, the subject of our illustration on Plate X, is attributed to Zucchi by reliable authorities, though it is difficult to conceive that its execution was not contemporaneous with the work of Kent, so perfect is the harmony, and so fine the sympathy, between the respective designers and executants of decorative architecture, painting, and gilding. The ceiling of the drawing-room at Newby Hall, Yorkshire, "is divided into compartments elegantly worked and gilt," in the divisions of which are representations of Phaeton attended by the Hours, Diana and her



DECORATIVE PAINTINGS FROM ASHBURNHAM HOUSE.  
DOVER STREET, LONDON.

Nymphs, and Venus and the Graces, finely painted by Zucchi. His decorations which enrich the walls of the dining-room and library at Osterley are dated 1767, according to Dr. Waagen, who states that the artist was a pupil of Amiconi, to whom reference has been made in a previous article.

Despite the fact that no mention is made by Adam of the celebrated Maria Anna ANGELICA Catharina KAUFFMANN, R.A. (1741-1807), whose brush has been described as "the pencil of fascination," the name of this popular artist will always be associated with the decoration of buildings and furniture of the highly successful Adam brothers, and certain of their contemporaries. Angelica Kauffmann came to England in 1765, already famous amongst the great English patrons who thronged the salons and studios of Rome, and was immediately besieged with commissions, principally, at this stage of her career, for portraits and easel-paintings. "She shared," writes a contemporary, "with hoops of extra magnitude, toupées of superabundant floweriness, shoe-heels of vividest scarlet, and china monsters of superlative ugliness, the privilege of being the rage," and her perfect instinct for the "sentiment of the antique" found, at this propitious moment, unlimited opportunity. In the autumn of 1771 she paid a visit to Ireland, returning after a stay of some seven months; following which she appears to have been employed in decorative work in numerous houses, owing perhaps to her close association with Zucchi and the Adam brothers. The principal houses with which Angelica Kauffmann is identified in Ireland are, Rathfarnham Castle, Lord Meath's House in St. Stephen's Green, Dublin, Dr. Mahaffy's in North Great George's Street, and No. 18 Rutland Square; and, in England, Luton Park House, Belvedere, Nostell Priory, Nos. 20, 22, etc., Portman Square, 11 Stratford Place, 12 Grosvenor Square, 39 Berkeley Square, 17 Hanover Square (the Arts Club premises, now demolished), 23 Arlington Street (demolished), Northumberland House (demolished), 20 St. James's Square, 66-67 Russell Square, and several houses in the Adelphi. By the courtesy of Mr. A. B. Hayward, architect to the Adelphi estate, we are enabled to give an illustration, as the frontispiece to this issue, of a capital ceiling of the Adam-Kauffmann period which is excellently preserved on the first floor at No. 3 Adelphi Terrace. Other ceilings attributed to Zucchi and Angelica Kauffmann are to be found at Nos. 1a, 4, 5, and 7, Adelphi Terrace, No. 9 John Street, and No. 3 Adam Street, Adelphi, etc.

The friendship of Angelica with Sir Joshua Reynolds—who lost no opportunity of promoting her interest—does not appear to have engendered any considerable rivalry with Cipriani for



DECORATIVE PAINTING BY ANGELICA KAUFFMANN, FROM  
COUNCIL CHAMBER, SOMERSET HOUSE, NOW IN  
ENTRANCE HALL, BURLINGTON HOUSE.

decorative work under Sir William Chambers, although the great intimacy which subsisted between Sir Joshua and that accomplished architect is well known. Upon the formation of the Royal Academy in 1768-9, Angelica Kauffmann and Mary Moser (afterwards Mrs. Lloyd) were nominated Academicians—the first and only ladies admitted to that honour. The success of the Royal Academy, and the consequent need for better accommodation of that body, and of the Royal Society and certain Government Departments, suggested the provision of a considerable building, or aggregation of buildings, for their joint convenience, and the project was happily entrusted in 1775 to the then Surveyor-General in the person of Sir William Chambers. He evolved the harmonious and monumental scheme of New Somerset House, which, if completed in its entirety, would have been a truly remarkable object of national splendour—dominating the Strand with a façade comparable with the southern front. An historical and descriptive account of "Somerset House, Past and Present," was prepared in 1905 by Messrs. Raymond Needham and Alexander Webster, in which the building of Sir William Chambers is dealt with in terms of delightfully sound and well-balanced appreciation, and it is from this admirable work also that the best account of its internal adornment may be derived. The premises designed for the reception of the Royal Academy were naturally selected for greater interior elaboration, and there architecture, sculpture, and painting played each an important part. In the latter branch, with which, for the moment, we are concerned, Sir Joshua Reynolds, Benjamin West, Cipriani, Kauffmann, and others, contributed paintings which were, unfortunately, for the most part divorced from their appropriate setting upon the removal of the Academy to new premises westward of the Strand.

The vestibule ceiling of Burlington House, Piccadilly, contains five panels painted by BENJAMIN WEST, R.A. (1738-1820), for the Council Chamber of the Royal Academy at Somerset House—a circular central compartment displaying "the Graces unveiling Nature," and four panels surrounding it emblematic of the elements, Earth, Air, Fire, and Water, the first-named, and one of which latter, are illustrated on Plate XI. Four elliptical paintings, representing Genius, Design, Composition, and Painting, now also incorporated in the same ceiling at Burlington House, were, like Benjamin West's five panels, removed from the Council Chamber ceiling at Somerset House, and are by Angelica Kauffmann. In what was at one time the library in the same building the four compartments of the coved ceiling still contain Cipriani's delightful panels (one of which is illustrated on this page) representing "Nature, History, Allegory, and Fable—the sources whence the chisel and the pencil derive their subjects of representation," though the central compartment is divested of its painting, entitled "Theory," from the hand of SIR JOSHUA REYNOLDS (1723-1792), still to be seen at Burlington House.

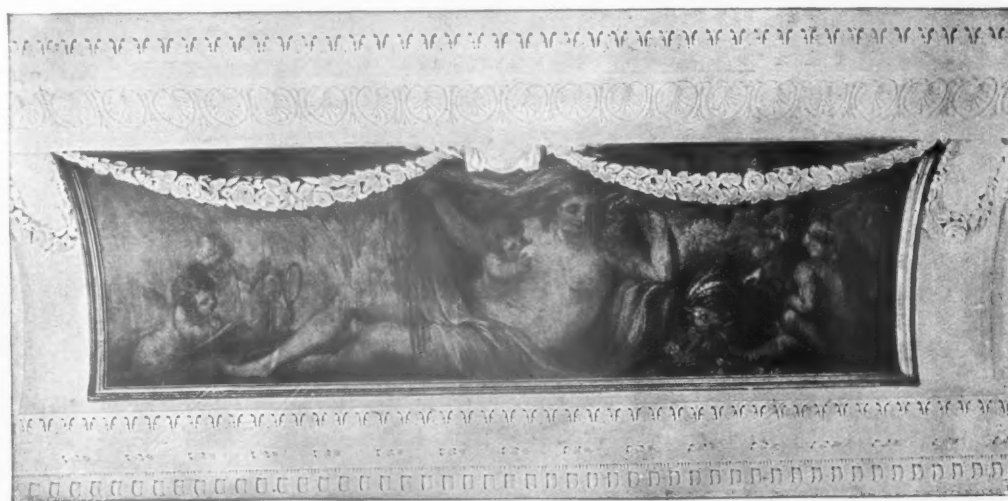
The apartments of the Royal Society, entered by a doorway in the vestibule of Somerset House opposite to that of the Royal Academy, included a library corresponding with that of the latter body, and decorated also

by Cipriani. The ceiling contains a central compartment representing the Sun, round which are twelve small circular medallions painted with the signs of the Zodiac. The four compartments of the cove contain skilful renderings of children, painted *en grisaille*, by the same artist.

Two large paintings by Cipriani, imitative of bas-relief, respectively symbolical of the Arts and Sciences, and representing Minerva and the Muses, formerly occupied the mural compartments, framed in stucco, on the principal staircase of the Royal Academy, together with two further panels, also in chiaroscuro—a Sacrifice to Minerva, and a group representing Painting and Sculpture supporting a medallion of their Majesties—the work of JOHN FRANCIS RIGAUD, R.A. (1742-1810), who painted also a continuation of the ceiling in the Queen's State Bedchamber at Windsor. On the ceiling of the Council Chamber at Somerset House, too, were medallions of Apollodorus, Phidias, Archimedes, and Apelles, with smaller chiaroscuros of Palladio, Bernini, Michelangelo, Titian, Domenichino, Fiammingo, Raphael, and Rubens, by BIAGIO REBECCA (1735-1808), who painted a set of the Seasons for "a ceiling of the Palmyrean taste" executed under Carr or Robert Adam at Harewood House, Yorkshire, by the stuccoist Rose. Rebecca executed decorative paintings—chiefly chiaroscuros—in the breakfast-room at Woburn, in the hall at Kenwood under Adam, at Melbourne House, Piccadilly, under Chambers, and in the reconstruction of the chapel at Greenwich Hospital, under James Stuart.

In an article by the writer\* dealing with Lord Gower's (or Carrington) House, Whitehall, reference was made to some paintings in the ceiling of the ball-room, by JOHN HAMILTON MORTIMER, R.A. (1741-79), which were attributed to that artist owing to the discovery of what appear to be preliminary sketches for their composition. Mortimer worked also under the same architect—Chambers—at Lord Melbourne's House in Piccadilly, where he was assisted by FRANCIS WHEATLEY, R.A. (1747-1801), who executed some decorative paintings at Vauxhall, but whose great and deserved popularity is now principally identified with portraits, landscapes, and *genre* subjects, which he painted with unsurpassed charm. At Lord Melbourne's country seat, Broomfield Hall, Hertfordshire (designed by James Paine), Mortimer and Wheatley were again associated in the execution of decorative painted work, sharing the honours with Cipriani, as in the town house of the same patron. At Wardour Castle, Wiltshire, also designed by Paine, Neale

\* THE ARCHITECTURAL REVIEW, 1913, June.



PAINTED COMPARTMENT, BY CIPRIANI, IN COVE OF CEILING,  
OLD LIBRARY, SOMERSET HOUSE.



records that a very spirited copy of Guido's "Aurora," in the central compartment of the music-room ceiling, was executed by POMPEO BATTONI (1708-87), but whether actually painted in Italy (where Battoni was largely patronised by the English, for portraiture) is not stated. Paine's staircase at Worksop was decorated in chiaroscuro by THEODORE DE BRUYN (in Eng. 1760, d. 1804), with emblematical representations of the Arts and Sciences. He also painted the grand saloon at Basildon Park, near Reading, in basso-rilievo, for the same architect, and was one of the artists associated with Rebecca in the decoration of Greenwich Hospital Chapel.

Reference has already been made to the visit of Angelica Kauffmann to Ireland, and a number of houses in Dublin contain decorative work attributed to this artist, such as the fine copy of Guido's "Aurora" (from the Rospigliosi Palace, Rome) in the ceiling of the back drawing-room at 32 St. Stephen's Green; while other works, displaying the influence of her style, are known to be of later date. The illustration which, by the courtesy of the Georgian Society of Dublin, we are enabled to reproduce, on this page, presents one of a series of four paintings in the coved ceiling of the front drawing-room at No. 14 Rutland Square, Dublin. The subject is Diana, and on the three remaining sides Bacchus, Venus, and Mercury are admirably represented: these are said to be the work of JACOB ENNIS, a Dublin painter, of whom few particulars are recorded. The invaluable researches of the Georgian Society have also brought to light the performances of PIETER JAN BALTHASAR DE GRÉE (1751-89), a Flemish painter who settled in Dublin about 1786, and executed the painted decoration on the walls of the music-room and dining-room at No. 52 St. Stephen's Green. Other decorative painters in Ireland were GABRIELLI—to whom are attributed some decorative pictures at No. 41 North Great George's Street, Dublin, and extensive works at Lyons, county Kildare, painted for Lord Cloncurry—and WILLIAM SADLER, largely employed by the architect Sproule, for decorative works in chiaroscuro. Some finely painted doors, etc., at 52 St. Stephen's Green, Dublin, resemble the London examples at 66-67 Russell Square (formerly part of Boston House), where the panelled pilasters in the great room on the first floor suggest the hand of Pergolesi. That Robert Adam took pride in the decorated doors

which are a feature in some of his interiors is evident from his reference to those in the second and third withdrawing-rooms at Derby House, Grosvenor Square, with panels "beautifully painted by Zucchi . . . on papier mâché, and so highly japanned as to resemble glass."

Space does not permit more than passing reference to the work of GEORGE BARRETT (1728-1784), who decorated a room at Norbury Park, Surrey, with views of the romantic mountains and lakes of Cumberland and Westmorland; or of JOHN HAKEWILL (c. 1740-1791), from whose hand proceeded the decorations in the bow-window room at Blenheim; or of the seven immense canvases, by James Barry, R.A. (1741-1806), in the Adelphi premises of the Society of Arts; or of ERNEST JOSEPH BAILLU or Bailly (1753-1823), who devoted himself to decorative paintings on walls, wainscots, and furniture, in which branch of art, according to Bryan, he became "very famous." Walpole states that a lady-artist—SLAUGHTER, "excelled in imitating bronzes and bas-reliefs to the highest degree of deception," and at Eastwick Park, near Great Bookham, Surrey, is a set of ornamental panels, resembling Sienna marble, adorned with imitative bronze rilievi of classical subjects. The painted dining-room at Drakelowe Hall, Derbyshire, with its curious illusion and "rustic" dado, is attributed to PAUL SANDBY (1725-1809), well known for his excellent drawings of British topography. To MARY MOSER, R.A. (Mrs. Lloyd, d. 1819), is ascribed the painted "Flower Room" at Frogmore, commissioned by Queen Charlotte, though some writers have included this among the works performed by Angelica Kauffmann.

In reviewing, however cursorily, the subject of Painted Decoration in Great Britain, one is tempted to refer to influences from neighbouring nations, undoubtedly the cause of those revolutions of taste, or evolutions of practice, which have merely been indicated in our survey of Stuart and Georgian houses and buildings; but adequate or even superficial treatment is quite beyond our limits, and though, without an intelligent appreciation of these causes and the wider sequence of contributory events, the changes of fashion may seem rapid or even whimsical, so hasty a conclusion will be found to yield to further inquiries, by which the subject gains enormously in interest.



PAINTED COMPARTMENT OF COVE, BY JACOB ENNIS, IN FRONT DRAWING-ROOM, NO. 14 RUTLAND SQUARE, DUBLIN.

# THE PALAIS DE JUSTICE, PARIS, AND ITS REMODELLING BY JOSEPH LOUIS DUC-II.

By A. E. RICHARDSON.

*With Photographs specially taken for "The Architectural Review," including Plates IV, V, VI, and VII.*

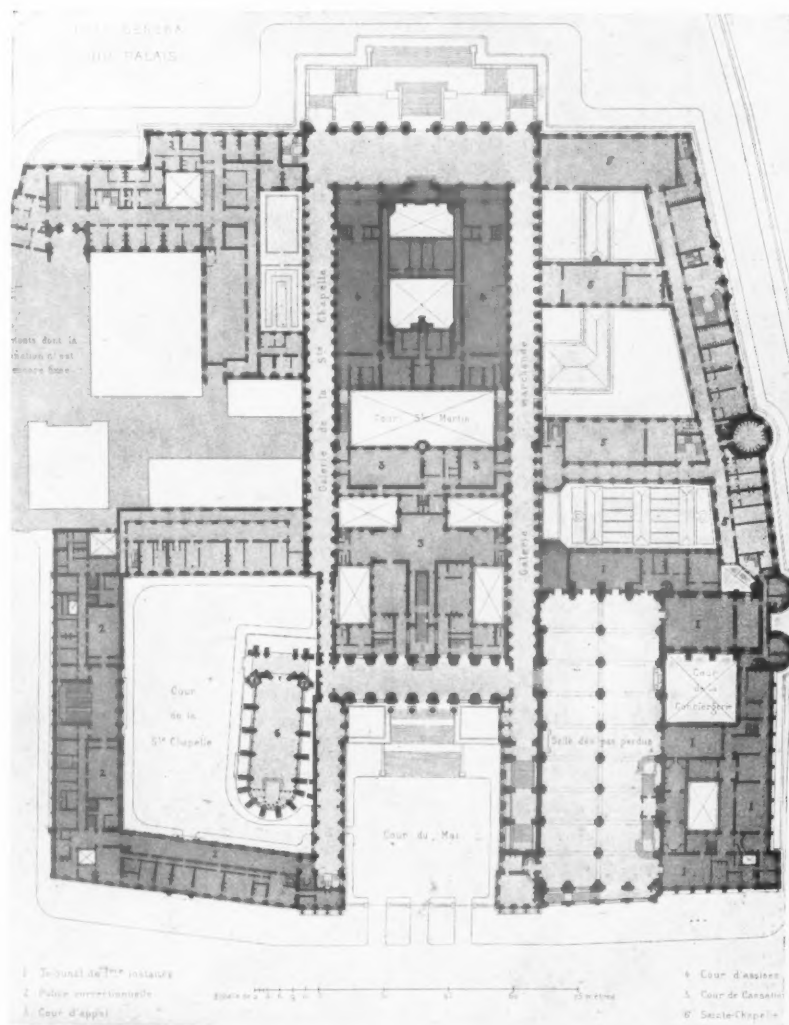
(Concluded from p. 94, No. 204.)

THE Palais de Justice, situated on the Ile du Palais, or Ile de la Cité, is of peculiar interest to the French people, by reason of its old associations and the many stirring events that have taken place within its walls. The place is a maze of buildings whose intricate development offers a problem almost impossible to unravel. Certain ascertained facts may, however, be briefly set down.

Early in its history it was called Le Palais de la Cité, by reason of its inhabitation by the second and third race of French kings. It is also accepted that the Romans had built a palace here, which was afterwards occupied by the Merovingian princes. At the beginning of the eleventh century Robert the Proud restored the then existing palace or built a new one. St. Louis, in the middle of the thirteenth century, transformed the place, and built the Sainte Chapelle, to receive the emblems of the Passion which he had received from Baudouin, Emperor of Constantinople. In the following century the Parliament began to hold their sittings in the palace, and about a hundred years later Charles VII gave up the building and went himself to live in the Louvre. As these several developments took place, the architecture became correspondingly modified. About 1620, after a great fire had occurred in the palace, an extensive rebuilding was carried out by Jacques Debrosse, whose work included the re-erection of the great hall, upon the foundation of an older room constructed in the reign of Louis IX. This hall has preserved its main lines and its arcade down to the present day, being now the Salle des Pas Perdus. In the year 1776, after another fire, extensive repairs and additions were carried out, three architects being responsible for the work, which included the Cour du Mai and the magnificent iron screen which stretches between the flanking wings

next the Boulevard du Palais. In 1809 Antoine Marie Peyre, mentioned in the previous article, was appointed architect to the Palais de Justice, and during the years 1824-27 he restored the "voûtes intérieures," or "voûtes souterraines," and the side of the building next the Quai de l'Horloge.

From being originally a royal palace, the buildings had been progressively appropriated for parliamentary and judicial purposes; and when, early in the nineteenth century, the need for some scheme of rearrangement and extension became insistent, the *conseil général*, in 1835, ordered M. Huyot—who was then architect to the palais—to prepare a scheme. After several *projets* had been put forward, one was ultimately approved, and in May 1840 a royal warrant was given for the works to be commenced. In August of the same year, however, M. Huyot died. MM. Duc and Dommey succeeded him, and, after devoting a considerable time to the problem, matured a scheme of rebuilding which was approved in 1847. Then came the Revolution of 1848, which further delayed the undertaking; but eventually, by 1879 (the year of Duc's death), the works had been practically completed, the cost to that date hav-



1, Court of First Instance; 2, Prefecture and Police Courts; 3, Appeal Court; 4, Assize Court; 5, Cour de Cassation, or Supreme Court; 6, Sainte Chapelle.

ing been more than £1,000,000. The general scheme is well illustrated by the plan reproduced on this page. From this it will be seen that the whole of the courts are provided for, beginning with the police courts and the Prefecture on the left, then passing through the Court of First Instance on the right (with its Salle des Pas Perdus), followed by the Assize Courts (served by the Vestibule de Harlay), the Appeal Court, and the Cour de Cassation, or Supreme Court. The architects who successively had charge of the building during the nineteenth century are as follows:—Huyot, Duc and Dommey, Duc, Duc and Daumet, and Daumet alone. In these





ONE OF THE LONG CONNECTING CORRIDORS, FROM EAST TO WEST.

articles, however, we are concerned only with the work that was done under the direction of Joseph Louis Duc, work that comprised the erection of a long wing on the west side, facing the Place Dauphine, with its celebrated vestibule to the Courts of Assize and its corridors connecting with the Cour de Cassation and the Court of Appeal.

The Vestibule de Harlay, which is the most notable portion of Duc's work (see Plate IV), has been described as "Greek in its closed portico, Roman in its arcades, Mediæval in its vaulting, French in its general aspect. It is symmetrical without any forced regularity, utilitarian and not crude, classical yet devoid of pedantry."

It is impossible to concur entirely with the above eulogy, but the merit of each of the stated qualifications is undeniable. The wealth of invention displayed in the construction, as in the detail and sculptural features, compels admiration and respect by the sheer value of its intellectual force. The ensemble, however, produces varied sensations in the mind. It is clear that the architect, in his desire to reveal the construction of the stone vaulting, subordinated the more exacting (because the more subtle) theory of sound form. The eye searches the vault for a restful surface, but everything above the entablature appears to be in motion, and a sense of confusion results.

The four containing walls of this magnificent concourse, from the level of the pavement to the

junction of the cornice with the vault, show an utter disregard for convention; yet, considered as individual pieces of composition, not a false nor a jarring feature can be found. In juxtaposition the one to the other, each wall reveals on analysis dissimilar elements, yet the harmonious blending of the four sides is undeniable.

Although not so successful as the renowned façade fronting the Place Dauphine, the Vestibule de Harlay nevertheless belongs to the first order of monumental building. Duc's intimate knowledge of the antique enabled him to transpose tried motifs with a certainty of purpose. The composition of the central doorway in the vestibule is an instance of his versatile power. Exception, however, must be taken to the seated figure over the opening, which is placed in a niche too low in proportion to admit

of the figure rising (a fault common in Roman architecture); and one cannot approve the dissimilarity in scale between the seated figure and the caryatides at the sides. But the detail at once arrests attention by its vivacity.

The key to the design is found in the screen wall, which also forms the motif of the columnar façade to the Place Dauphine; this screen reappears in the interior and carries the gallery arcade on one side. Following out the theory of strength and contrast, and befitting its situation on the lower level, it is Dorian in design. For the nine interior bays of the concourse the



GRAND STAIRCASE, COUR DE CASSATION.

architect contrived an architectural system of piers, each crowned with a console cornice partly supported from the face of the pier by corbels, the design of which recalls the capitals of the parastadæ at Priene. From each pier in turn the great cross-springers rise. So far the sequence is good and the sympathy of line is sustained. The failure of the design, considered as a piece of consistent architecture, inheres both in the contradictory surfaces of the tufa, and the competition between the triangular haunches of the cross-springers and the broken entablatures immediately below. Had the architect followed the orthodox system of groined vaulting, a perfectly harmonious design would have resulted. Only a master would have dared to introduce subordinate orders both as aids to focal expression and for the more reasonable purpose of interpenetrating and contrasting a main motif with one of minor scale.

Passing to a study of the two long corridors that run north and south from the Vestibule de Harlay, a similarity in the design of the vaulting is apparent. In this instance the elliptical cross-springers minimise the defect previously referred to, and, having regard to the lengthy perspective, the plain surface of the haunch of each cross-springer is of value in checking the appearance of undue length. The simplicity of the design of the pavement is an object-lesson itself.

The architectural treatment of the lobby to the Court of Appeal is of refined and chaste design. Here the Doric order is encountered side by side with the Corinthian: the entablatures being different in treatment, unity of effect is preserved solely by the scale and the master sense of invention.

The other details of the inner corridors and entrances show Duc's intellectual grasp of the manner in which materials should



COUR DE CASSATION: DOORWAY IN LOBBY.



COUR DE CASSATION: LANDING TO GRAND STAIRCASE.

be handled: pedantry is absent; the ideas are so straightforward, and so harmonious is the result, as to leave the mind amazed at the architect's confidence. Where sculpture has been introduced, it blends with the surroundings and enhances the architectural scheme; each element is in sequence, sub-motif foiling the larger features, the point of focus emphasising the main axis; and over all is that sense of precision which in itself is a mark of good taste.

The design of the celebrated Escalier d'honneur, leading up to the corridor of the Cour de Cassation, exhibits an extension of the late eighteenth-century tradition. This feature, in its general idea, recalls the stone staircases designed by Gabriel and Antoine. The detail belongs to a different school. Duc's passion for displayed construction is here apparent, but in this case the forms are shaped to a degree of beauty; the ramp of the stringer is continuous; corbels are placed as intermediate supports; the critical eye is feasted at every junction. The rusticated wall surface is logical and decorative, the wrought-iron balustrade is lace-like in its delicacy, owing allegiance to no period or style, but related to the rich tradition of French smithery. (See Plate V.) In turn, this staircase has served as a motif for many recent French buildings, the double staircase designed by M. Nenot at the new Sorbonne being an instance.



In the composition of the entrance to the Cour de Cassation (see preceding page) the simple grouping of the various elements, both sculptural and architectural, portrays the mind of the fastidious designer, who never erred in the direction of meretricious ornament. The relation of sculpture and architecture is evidenced at its best. Other doorways, such as that at the head of the Escalier d'honneur and the small doorway to the Chambre du Conseil (illustrated on this page) provide examples of the right treatment for enriched overdoors.

The interior treatment of several of the smaller courts is reminiscent of the various phases of French neo-Classical. These designs suggest that the architect dreaded breaking away too abruptly from the earlier tradition and was chary of following the comparative naked style of his immediate predecessors. Thus one room hints of the style Louis Quatorze, another of the style Henri Quatre, and yet another of the epoch Louis Seize.

The Cour de Cassation by M. Coquart (see Plate VII) is a veritable experiment sympathetic with the twists and twirls of the Rocaille. M. Coquart revelled in the design of this room. It is best described as an exposition of Piranesian rhetoric, a volley of detail strong and voluptuous with a depth of sensuous meaning. The frothings of all styles are here, including the horrid contortions of the seventeenth-century Venetian School. One gasps with astonishment at the audacious taste which vested a court of law in such garb. Yet the design is coherent, it is consistent, rhythm and balance are there; the composition of part to part is well studied. All things considered, and the travesty of academic taste admitted, the character of the decoration is in direct opposition to the more reticent portions of the structure.

Frederick Pepys Cockerell, the talented son of the great



OVERDOOR TO SMALLER COURT-ROOM, COUR DE CASSATION.

professor, in commenting on the lives of Duban, Vaudoyer, and Labrousse, said: "In the lives of these men I find a high ideal involving a high ambition, pursued with a singleness of aim and an untiring energy of devotion which is quite unsullied with any taint of greed. The early ambition of these men, whether they are born to ease or toil, is not to rush into practice and secure commissions, but to distinguish themselves in the school, and to gain its honours and their crown—the Grand Prix. At Rome they live a life of anything but luxury, and spend five years in study without a thought of the five per cents. which are passing into the pockets of those at home. When they achieve professional success their ideal is not to multiply jobs but to carry out with conscientious perseverance some one or a very few works. When we consider the time occupied in one of the French public works, and learn that its author has scarcely any others simultaneously, we may judge how great is the sacrifice he makes of comfort and luxury to the attainment of perfection."

In the year 1876 the Royal Gold Medal was, with the sanction of Queen Victoria, presented to Duc, whose speech on receiving it from the hands of Mr. Charles Barry, at that time President, was heard with marked attention.

The death of Duc occurred in January 1879, and the Council of the Institute addressed to the Institut de France a letter of sympathy and condolence in the loss thus sustained by the architects of both countries. For forty years his had been the controlling mind in the erection of such an important public work as the additions to the Palais de Justice, and those who worked under his direction entertained feelings of the deepest respect and affection for him. It is of interest to note, in conclusion, that Duc prepared a scheme showing the ultimate completion of the group of buildings by a triangular treatment on the Place Dauphine, enclosing a court having a gigantic statue of the Law in the centre; but this scheme unfortunately was never carried out, probably owing to the vast amount of money that had already been spent in making this great group of law courts the magnificent entirety that we see to-day.



COUNSEL'S ROOM, COURT OF APPEAL.

## SOME VENETIAN VILLAS.—II.

By MARTIN S. BRIGGS.

*With Photographs specially obtained for "The Architectural Review," including Plates I, II, and III.*

(Concluded from p. 115, No. 205.)

BETWEEN the villages of Oriago and Strà, a distance of some ten miles, one passes all the more important villas of the lower Brenta, illustrated on a hundred and twenty of Costa's drawings. Of these, one at any rate—at Gambarare—is reputed to be by Palladio, but the architects of the greater number are now forgotten. There is, among these examples, an almost endless variety of design and dimensions. Although many villages lie along this part of the river—Gambarare, La Mira, Dolo, Fiesso—the houses of the Venetian nobles between them are so closely spaced that no real country landscape intervenes. Convenience as well as curiosity was a motive in arranging a summer palace as near as possible to the water's edge. Behind the line of villas and cottages are the rich fields of the alluvial plain, at times devastated by those sudden floods that defeat all the elaborate schemes made to oppose them, and behind—far in the north—is the distant wall of the Alps. To the south the strange shapes of the Euganean hills rise from the level. Evergreen trees are closely planted round the houses to afford the maximum of shade, and chestnut avenues line parts of the road beside the river. But the formal gardens where the eighteenth-century popinjays strutted and posed have nearly all disappeared. Some have been twisted into the form of a *jardin anglais*, but the majority have simply been neglected, and have become overgrown till hardly a *parterre* or *bosco* remains as originally designed. Statues peep from some jungle of leaves instead of commanding a carefully chosen vista. Most of all, one regrets the absence of the water-stairs from the broad terraces of these great houses to the barges on the Brenta, sacrificed apparently to the exigencies of modern traffic.

The variety of design in the villas makes any general criticism impossible. They range in date from the middle of the sixteenth century to the present day, and a tradition has governed their architecture throughout this long period, so that one cannot always judge their dates with accuracy. Many of the more important examples, such as the Palazzo Grimani, near

Fiesso,\* consist of a large central block flanked by lower wings, in this case by concave wings forming a recessed front towards the river. The main axial line of the building (usually continued in front to a water-gate) is prolonged through a garden in the rear. The engraving of the back of this villa shows further buildings on either side of the garden. The Palazzo Grimani has an additional interest in that it displays the pomp



VILLA FORTI, NOVENTA.

of the Baroque period rather than the restrained hand of Palladio. The distinctively Venetian proportions and design of the façade are apparent, and the enormous finials on the roof are also characteristic of the seventeenth century in the district.

A remarkable contrast to this example is the Palazzo Marcello, now known as the Villa Besso, nearly opposite the celebrated Villa Pisani at Strà. Here a colossal front is devoid of decoration or design in all its great length. Indeed, the seventeenth century in Venetia very frequently produced the barest exteriors imaginable, varied only by Baroque gables and finials. All efforts were concentrated on the interiors, which were richly decorated and finished.

There are two respects in which a desire for ornamentation seems to have been general—the statuary on gate-piers, and the ironwork of the gates themselves. The former usually maintains a high standard, but at times suffers from the lack of repose which so often led Bernini astray. The ironwork of the gates, although perhaps sometimes too heavy to English eyes, is interesting and, on the whole, creditable.

Stucco is used almost exclusively for the exterior of the villas, and, though usually limewashed in some light tint, is occasionally frescoed, as at the Villa Favaro at Fiesso. Many of the windows have a balustrade in their lower part, a charming Venetian feature.

Besides the villa proper, all the larger establishments included ample stabling, and, as often as not, a small chapel where the *abbate di casa*, or chaplain (a familiar figure in Goldoni's dramas), officiated in his busier moments. Then there were lodges, summer-houses, and a whole host of subsidiary structures, for which we can hardly find a name to-day,



VILLA MARTINI, STRÀ.

\* See previous article.



shelters to protect the pampered dolls of the Settecento from Italian sun or Alpine wind.

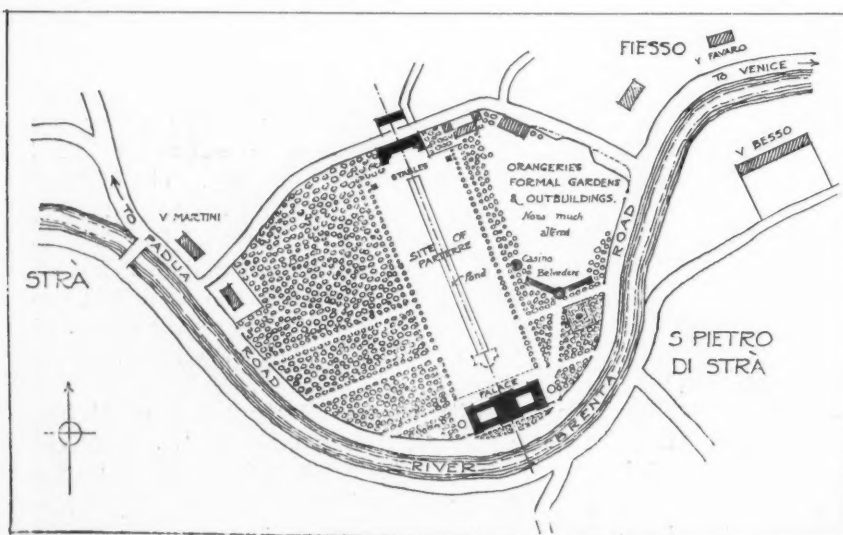
The Villa Pisani, or Villa Reale, at Strà lies on the banks of the Brenta, some seven miles east of Padua, and is undoubtedly the most important of all the buildings under review in these articles. It has even attained the distinction of being mentioned in most guide-books. Its interest to-day consists in its very perfect state of preservation, as well as in its enormous size.

The Pisani were among the most influential and wealthy families of Venice, and few names occur more frequently on the roll of her history than theirs. Their income at one period during the Decadence is said by Montesquieu to have exceeded 100,000 florins, and Alvise Pisani, who erected the villa at Strà, held the lucrative office of Procurator of San Marco. In all Venetian records of pomp and display during the seventeenth and eighteenth centuries the Pisani appear entertaining Royalty with lavish hospitality again and again. They already owned several dwellings on the Brenta when Alvise commenced the erection of his huge palace in the earlier part of the eighteenth century. His architects were F. M. Preti and Count Girolamo Frigimelica, the latter being a native of Padua. The history of the building is given on two tablets in the entrance hall:—

D.O.M.  
VIRGINI MARIAE  
SS. ROSARII CULTAE  
SACRUM  
ALOYSIUS PISANI  
VENET PRINCEPS  
P  
ANNO  
MDCCXXXVI.  
—A  
MAIORIBUS  
INSTITUTUM  
NEPOTES  
ELEGANTIUS  
ABSOLVERE  
MDCCCLVI.

I PISANI  
PATRIZII VENETI  
QUESTA VILLA ERESSERO  
NEI PRIMI ANNI DEL SECOLO XVIII  
F. M. PRETI - G. FRIGIMELICA  
ARCHITETTI.  
—  
ACQUISTATA  
NEL MDCCCVII  
DA  
NAPOLEONE I  
—  
ABITATA  
DA SOVRANI E DA PRINCIPI  
MDCCXV-MDCCCLXV  
—  
VITTORIO EMANUELE  
QUI DIMORAVA  
MDCCCLXVI.  
—  
MONUMENTO NAZIONALE  
MDCCCLXXXII.

The reference to Napoleon I is not quite clear, but most critics agree that he bought the palace for Eugène Beauharnais,



VILLA PISANI, STRÀ: PLAN OF LAY-OUT.

(From a sketch by the Author.)



VILLA PISANI, STRÀ: GRILLE OF CLAIRVOYÉE.

(From a sketch by the Author.)

the new viceroy of Italy. This may explain the custodian's story that certain rooms were *Napoleon's* study, bedroom, and bathroom respectively. It would be easy to confuse one name with another, and a reference to the great Emperor's private correspondence and papers (which I have not had an opportunity of making) would soon decide whether he ever actually inhabited these apartments.

Quite recently the building has been transformed into a State school of agriculture and forestry. Admission is permitted to the principal rooms of the *piano nobile* and to the gardens. As a visitor walks round these fine saloons he may hear the sound of agricultural machinery on the floor below, where the roomy kitchens of bygone days are now utilised as laboratories.

The small sketch-plan here reproduced, though compiled from scanty notes made during a tour of the gardens with a custodian, is sufficient to give the reader some idea of the principle on which this villa is laid out. The gardens were once formal throughout, except for the *bosco*, and the whole site occupies an area of some forty acres in a bend of the River Brenta. The axial line of the whole scheme bisects the angle of this bend, and the principal front of the palace is normal to the axis, so that it faces approximately south. The first point about the lay-out that strikes a student is the absence of water-stairs or any form of monumental approach from the river. This is the more remarkable seeing that Costa's drawing (Vol. 2, No. XLVII) shows an



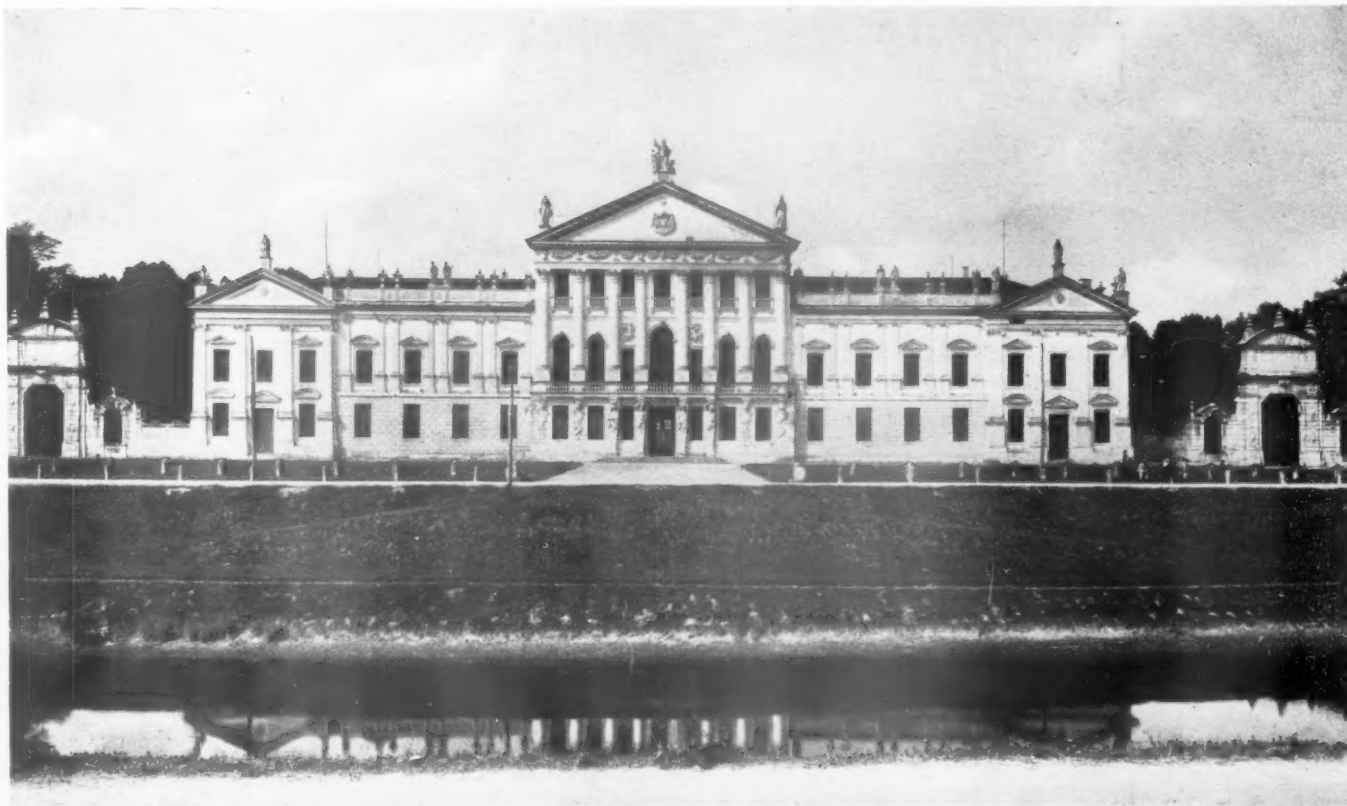
VILLA Pisani, STRÀ: THE STABLES.

arrangement almost similar to that prevailing to-day. The stone posts with chains, forming a grass forecourt between the straight front of the palace and the curved line of the road, are arranged on a different plan, but in this detail Costa's drawing may be simply inaccurate. The principal entrance from river and road alike is said to have been through the great gates illustrated on the next page, some distance west of the axial line, but Costa's view mentioned above shows a sumptuous barge disembarking passengers opposite the main doorway of the façade.

Passing through the fine pillared colonnades beneath the great ball-room on the *piano nobile*, the main axis is continued through an extensive rectangular space, now covered with grass, but originally an enormous *parterre*. This garden extended to

the magnificent stable block on the north boundary of the site. The central part of the latter building is also colonnaded and open, so that a person standing on the south side of the Brenta looks across a road, the river, another road, through the palace, across the *parterre*, through the stables, across the narrow road on the north, through gate-piers, across a garden, and through yet another small villa beyond the road! This arrangement seems to carry the principle of the extended vista to its farthest limit, even in Italy, where a vista is an essential of every garden.

Returning to the extensive *parterre*, a recent innovation by the State authorities may be considered an improvement. The drawback of uninterrupted turf in Italy is its inability to resist the burning heat of the summer sun, so that in this case the



VILLA Pisani, STRÀ: VIEW FROM THE BRENTA.

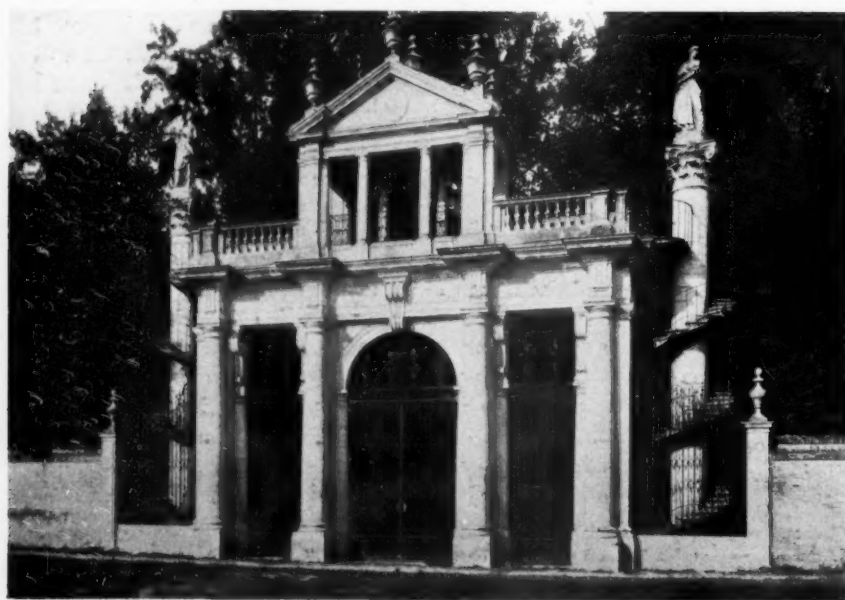


greensward of the *jardin anglais* resembles a vast door-mat in August. It was for this reason that Italian gardeners preferred the formal dwarf hedges and geometrical lines of the *parterre*. But, as the turf has been allowed to grow, an admirable feature has been devised in the form of a long pond running almost from the palace to the stables, giving a welcome freshness to the view, and affording a bathing-place for the agricultural students now occupying the buildings. This work was commenced two years ago, but on the occasion of my visit (April 1913) it appeared to me from various pegs in the ground that the intention was to complete the scheme with an ornamental termination in front of the palace (dotted on my sketch-plan). Such a finish is quite in harmony with the general plan of the gardens.

East and west of the *parterre* is the *bosco*—the wooded wilderness characteristic of most Italian villas. On the west this wood extends to the great boundary wall along the road and canal; on the east it forms little more than a fringe to the *parterre*, the greater portion of the space being occupied by formal gardens and buildings. Through the *bosco* run several open alleys, one at least crossing the whole site, but others ending at a *casino* or other architectural object. An alley of this type is technically known as a *clairvoyée*, more especially when it is terminated by a wrought-iron railing or gates. It is French rather than Italian in origin, and became very popular in Holland during the seventeenth century as a means of extending the prospect from a terrace over the flat Dutch fields, or, more often, to the lively highway of some canal. Le Nôtre and his school certainly influenced many villa designs in northern Italy, and among them probably this one.

At Strà the elaborate *clairvoyées* are perhaps the most interesting feature of the garden, and provide an excuse for a great variety of design in the numerous gateways piercing the vast boundary wall. Some of these appear in the view of the façade on the preceding page, a much smaller type in my own sketch (on page 12), and the largest of all—perhaps the most grandiose in Europe—in the view below. It is said that Cardinal de Rohan was so impressed with this latter example that he had drawings made in order to reproduce it at his château at Saverne.

The wrought ironwork of these various gates is among the best of its period, showing considerable excellence of design as of craftsmanship. (See Plate III.)



VILLA PISANI, STRÀ: THE GREAT GATES.



VILLA PISANI, STRÀ: CEILING OF BALL-ROOM.

In the eastern side of the gardens is a labyrinth or maze of clipped beech, with a small temple surmounted by a female statue as central feature. Farther north a little kiosk for coffee rises from a mound, with a grotto-fountain adjoining. Between the two last is a strange structure described as a *belvedere*, of no particular use and of no very obvious beauty.

Its chief function is to terminate a vista. The north-east corner of the site, behind the walls of various subsidiary buildings facing the road, is occupied by a charming triangular garden bordered with statues of more or less mythological personages, by a grass lawn surrounded by fruit trees, and by the orangeries and lemon-houses. Two or three small buildings have been erected in this part of the garden for educational purposes, but they are not visible from the palace, and I do not agree with those critics who have wept over the departed glories of Strà. The villa indeed appears to me as particularly well adapted for the study of Italian garden design on a flat site, where none of the terraced effects can be obtained which are so popular at Frascati, at Genoa, or in Tuscany.

The remarkable block of buildings containing the stables is illustrated on the preceding page. This group, while of no striking architectural merit, is closely akin to Vanbrugh's nearly contemporary design for Blenheim, and displays the same Baroque tendency to ostentation, with an



inordinate love of statuary and urns. The curved arcades to right and left of the central portico are the best as well as the most Baroque features of the façade, and are said to have been used originally as lemon-houses. They have also served as aviaries, and are decorated with rapidly disappearing frescoes. The stables proper are extraordinarily sumptuous, the stalls being separated by red marble columns with bronze hippogriffs above. The wrought-iron grilles of the open central hall form another instance of the excellence of this work at Strà. Some writers consider these to be the finest of all historic stables, but they do not surpass those at Caserta in magnitude, and those of the Prince-Bishops of Salzburg are no less gorgeous.

The exterior of the great palace itself is more academic in style and presents an eighteenth-century version of Palladian tradition (see Plate I and page 13). The façade towards the Brenta does not differ substantially from the garden front. The relation of the smaller pedimented wings to the portions connecting them with the central block is the worst feature of this composition, and suggests an accident in the scheme, or possibly a change of designers. One feels that Palladio himself would have arranged a better system of columniation, for there is no apparent reason for shortcomings on so regular a façade. The boldest and most interesting features of this elevation are the fine caryatid figures supporting the columns of the central block.

The building is planned around two open courts, separated by the great ball-room. These courts are surrounded by colonnades of Doric columns, and the ball-room is supported on several rows of similar columns, so that on the ground floor the whole internal area is open. The staircases are hardly worthy of so fine a design, and do not compare with those of the seventeenth-century palaces at Venice or at Genoa.

The *piano nobile* comprises forty-six of the two hundred and twenty rooms in the palace, and of these some thirty form an uninterrupted suite on the exterior of the building. There is no need to dwell on their design, which is mediocre, the card-room being the most generally noteworthy. Many of the ceilings are coved, and several rooms were considerably altered in Napoleonic days. To that period we may attribute the Pompeian and Japanese saloons, also "Napoleon's" study, bedroom, and bathroom already referred to. More modern still is the tapestried chamber once used by the late Emperor Maximilian.

The only feature of the chapel is a dainty altar, reputed a work of Sinovino. Much more interesting are those saloons which were decorated by Venetian artists of the eighteenth century. The *sala degli affreschi* has several large landscape pictures treated architecturally with frames of Baroque stucco, dark and stormy canvases in the manner of Salvator Rosa. These are by Nazari, Giuseppe Zais, and Francesco Zucchemelli (? Zucchi). The furnishing and decoration of this room make it the most satisfactory in the building. The

effect of the adjoining *sala di gioco* is completely ruined by a billiard table and modern furniture. The principal decoration is a large and ambitious fresco by Giacomo Guarana (1720-1807), a pupil of Tiepolo, and represents the Triumph of Bacchus. The dispensary has frescoes by Jacopo Amigoni (1675-1752), the ante-room south of the ball-room chiaroscuro work by Simonini, and a room adjoining the corresponding ante-room on the north is decorated on walls and ceiling by Novelli.

More attractive than any of these is the series of Doges' portraits in a small room on the west front, an interesting and possibly unique collection of small medallions in marble, all of admirable workmanship.

But the reputation of Strà rests largely on the decorations of the magnificent ball-room, the last work of Giambattista Tiepolo before he left Italy for Spain. Pisani evidently intended that this vast saloon should be the *pièce de résistance* of his great palace (see illustration below and Plate II). Seventy guest-chambers open from the gallery, and the scale of the design is so heavy that the real size is apparently decreased.

Tiepolo is certainly responsible for the principal fresco, representing the Glory of the Pisani, but I am unable to state definitely how much, if any, of the architectural background is due to him. Pietro Visconti, a Milanese, certainly carried out a part of it. Marco Rizzi did a good deal of work in some portion of the palace, and another name associated with this



VILLA PISANI, STRÀ: THE BALL-ROOM.

decoration is that of G. Mengozzi Colonna, possibly the same artist who painted the charming music-room of Longhena's Ospedaletto at Venice. Tiepolo's style is well known in England, and the detailed photographs will enable the reader to judge of the merits of this great work at Strà.

It has always seemed to me that his frescoes gain by reproduction in black and white, that his actual works are disappointing in their colouring, and have faded abominably. No man can deny the brilliance of his perspective effects, and in founding a school of painting in the "grand manner" he inaugurated a reform, but his pictures do undoubtedly reflect the decadent paganism of those butterfly fops for whom they were designed. This monumental saloon at Strà has, nevertheless, a value of its own, for we can study here the style of Tiepolo in favourable surroundings, among the gorgeous trappings of this splendid age. The photographs do not altogether reveal a shortcoming which an architect cannot neglect. Practically all the architectural features of the room—columns, pilasters, entablatures, ceiling panels—are simply painted on canvas! For a time one does not realise this, then on further scrutiny the enormity of the deception appears, and one blames the painter more for his audacity than one can admire him for his consummate skill.

Some frescoes of greater merit have recently left the banks of the Brenta to adorn the André collection at Paris. Formerly in the Villa Contarini at Mira, they depict the visit of King Henry III of France to that house in 1574, and are among Tiepolo's happiest achievements.

The skill of perspective is even more apparent here than at the Villa Pisani, and one ceiling-painting represents a number of spectators gazing down from a balustraded gallery on the ceremony below—the king approaching his host's door from his barge on the river.

The furniture of these great houses was of extravagant richness. The elaborate set of chairs belonging to the Villa Pisani at Strà were designed by Andrea Brustolon of Belluno (1662-1732), and are now in the Villa Reale at Monza. The wonderful gilt-bronze gates by Danieletti still remain in the ball-room.

From Strà to Padua there are a few villas worthy of attention, and of these, two are illustrated on page 11. The Villa Martini at Strà is of refined design, and appears on Plate LVI of Costa's second volume of drawings as the Palazzo Foscari. The Villa Forti at Noventa is illustrated on Costa's Plate LXVII as the Palazzo Giovanelli, and resembles some of Palladio's designs in the neighbourhood of Vicenza.

In these articles no mention has been made of many other villas of varying importance along the banks of the Brenta, but those described and illustrated may be regarded as representative.

Some of the examples depicted in Costa's quaint drawings have long ago disappeared, others have been altered beyond recognition. Many more have fallen from their glory to utilitarian purposes. One has become a railway depot, another a post office. Some are converted into tenements by the addition of a door or two and an occasional party-wall. One is occupied by a school, others are used for the manufacture of soap, candles, and confectionery, all confused with tall chimneys and engine-sheds like the melancholy derelicts at Sampierdarena.

The journey from Venice to Padua, by way of the Brenta, is still worth making. A steamer takes you to Fusina, and an electric train thunders round the curves of the river the rest of the way; but the water-lilies and dragon-flies, the vines and the wistaria, have not yet been driven from the charming villas and gardens of the decadent Venetians.

## PLATE ILLUSTRATIONS.

Plates I, II, and III.—The Villa Pisani, Strà: This, the most important of all the many villas along the banks of the Brenta that were built by patrician families of the eighteenth century as part of a mock-rural vogue, reflects in its architecture the tradition of Palladio. The chief feature of the interior is the magnificent ball-room, the last work of Giambattista Tiepolo before he left Italy for Spain. An article on the building appears on page 11.

Plates IV, V, VI, and VII.—Palais de Justice, Paris: The chief point of interest about the interior treatment of the Palais de Justice (which was reconstructed in its entirety during the nineteenth century under the direction of Duc and Dommey) is the brilliant display of Néo-Grec design. This is especially shown in the long waiting-place called the Vestibule de Harlay (Plate IV). The most astonishing apartment in the building is the Cour de Cassation by M. Coquart, inaugurated in 1892 (see Plate VII). An article dealing with the interior appears on page 7.

Plates VIII and IX.—Christ Church, Spitalfields: Christ Church, Spitalfields, which is one of the "fifty churches," was begun in 1714, and consecrated on July 5th, 1729. The cost of its erection exceeded £60,000. On the whole it may be said to be the most original and best of Hawksmoor's works. (See article on page 17.)

Plates X, XI, and XII.—Painted Decoration: Plate X shows a coved "compartment" ceiling at No. 44 Berkeley Square, London, W., designed about 1745 for Lady Isabella Finch, by William Kent, with the panels painted *en grisaille*, upon backgrounds alternately blue and red, by Antonio Zucchi, A.R.A. Plate XI shows two of a set of five paintings by Benjamin West, R.A., which formerly adorned the magnificent ornamental plaster ceiling, designed by Sir William Chambers, in the Council Chamber of the Royal Academy at Somerset House, Strand, W.C. They are now, unfortunately, divorced from their appropriate setting, and occupy the central group of compartments in a ceiling, of quasi-Italian detail, in the vestibule at Burlington House, Piccadilly. Plate XII shows a detail of a ceiling in Portman Square, London, W., elegantly decorated with rich stucco relief ornament, upon which are disposed eight oval emblematical paintings in full colour, of the Zucchi-Kauffmann period.

[In connection with the article on "Painted Decoration," page 3, we desire to make acknowledgment to Messrs. Litchfield & Co., of 3 Bruton Street, W., for their courtesy in lending the photograph of the Kauffmann panels from Ashburnham House, Hay Hill (page 4), and to Mr. T. Fisher Unwin for the Cipriani illustration on page 5, from "Somerset House, Past and Present," by Needham and Webster.]

Plate XIII.—The Bagshot Athena: This figure was brought to England by the Duchess of Connaught from her old home, where it stood in a garden at Potsdam. Like the Venus de Milo, it is armless, though the silhouette is so graceful that the arms are scarcely missed. It is difficult to decide what was the position of the arms; judging, however, from the set of the muscles and the lines of the drapery, it is probable that the right hand was raised, and rested on a spear; the left arm appears, from similar indications, to have been depressed; there is no trace of any attachment at this side such as might be looked for if this hand had rested on the rim of a shield set on edge. Sir Cecil Smith, who has carefully studied this figure, is of opinion that it was executed towards the close of the first century of our era.

Plate XIV.—Pond Garden, Fanhams Hall: The pond garden is on the west side of the house, with the terrace leading down to it on one side. It has a delightful setting.





Plate I.

VILLA PISANI, STRÀ: DETAIL OF PRINCIPAL FAÇADE.

*Of the villas that line the Brenta between Venice and Padua, the Villa Pisani at Strà is the most important. It was erected from designs by F. M. Preti and Count Girolamo Frigimelica. The exterior presents an eighteenth-century version of Palladian tradition. At the present time the building is used as a State school of agriculture and forestry.*

January 1914.

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Plate II.

VILLA PISANI, STRÀ : DETAIL OF BALL-ROOM CEILING.

*The reputation of Strà rests largely on the ceiling of the magnificent ball-room, the last work of Giambattista Tiepolo before he left Italy for Spain. It represents the Glory of the Pisani, and is particularly noteworthy for its brilliant rendering of perspective.*

January 1914.

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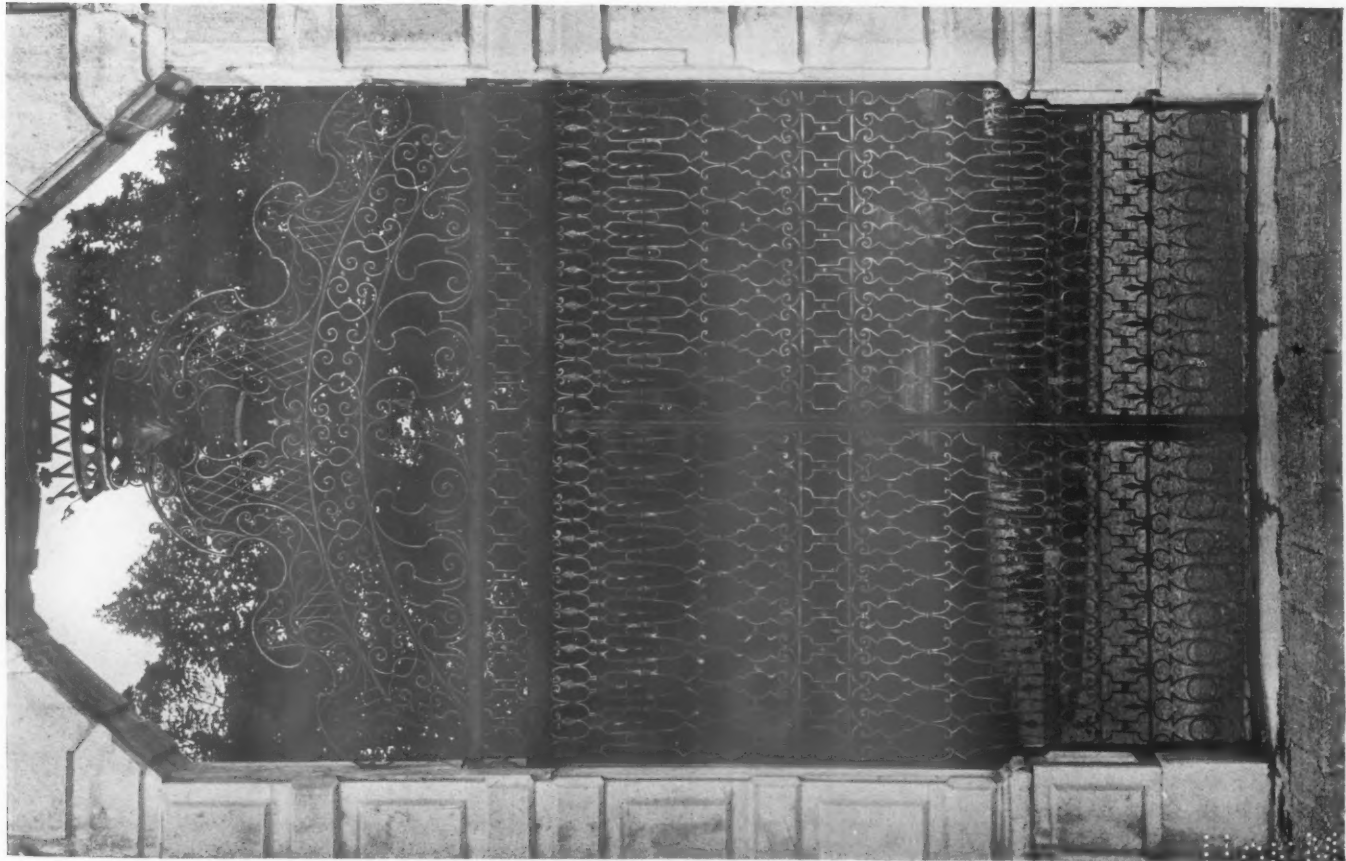
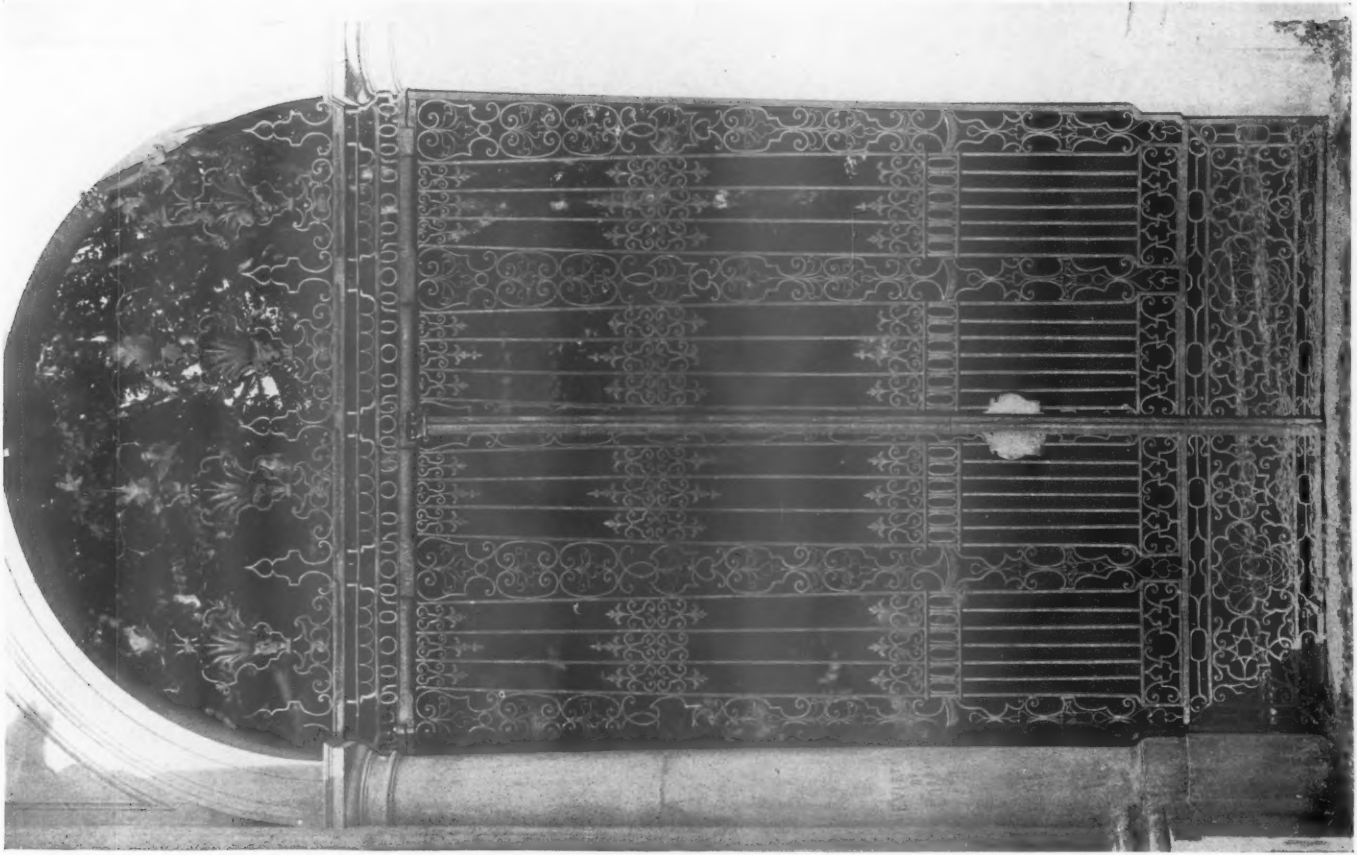


Plate III.



VILLA PISANI, STRÀ : WROUGHT-IRON GATES.

*The wrought ironwork of these gates is among the best of its period, displaying great skill in design and craftsmanship.*

January 1914.



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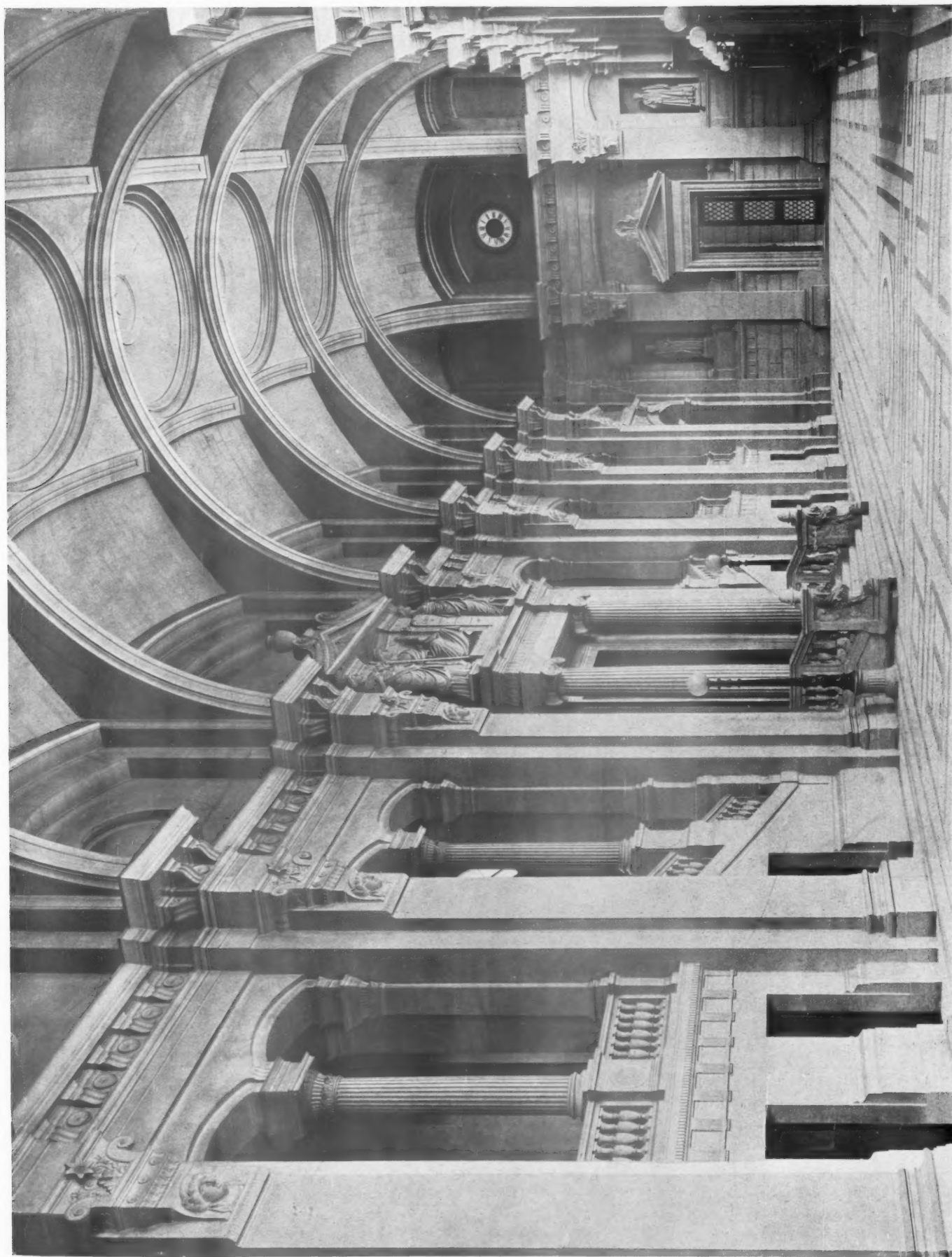


Plate IV.

January 1914.

PALAIS DE JUSTICE, PARIS: VESTIBULE DE HARLAY.

J. L. Duc, Architect.

*No part of the interior of the Palais de Justice is of greater architectural significance than this vestibule—it is indeed the most notable portion of Duc's work. It has been described as "Greek in its closed portico, Roman in its arcades, Medieval in its vaulting, French in its general aspect. It is symmetrical without any forced regularity, utilitarian yet not crude, classical yet devoid of pedantry." The vestibule serves both the Assize Courts and the Cour de Cassation.*

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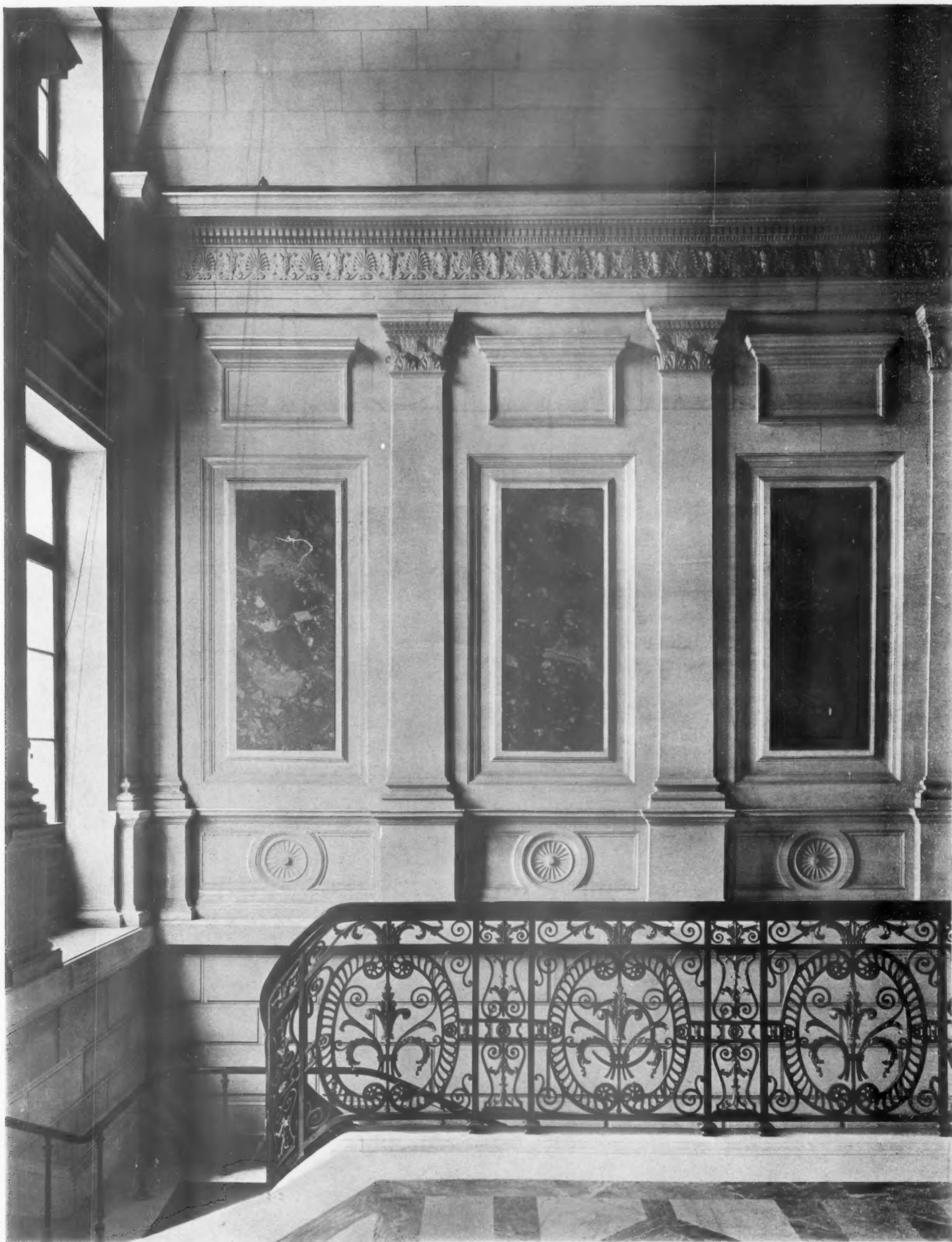


Plate V. January 1914.

PALAIS DE JUSTICE, PARIS: GRAND STAIRCASE TO COUR DE CASSATION.

J. L. Duc, Architect.

Photograph. Review."

*The design of this celebrated Escalier d'honneur, leading up to the corridor of the Cour de Cassation, recalls the staircases of Gabriel and Antoine, but is essentially individual in treatment. The wrought-iron balustrade owes allegiance to no period or style, yet is related to the rich tradition of French smithery.*

M 30 U





Photo: "Arch. Review."

PALAIS DE JUSTICE, PARIS: COUNSEL'S ROOM, COUR DE CASSATION.

*This fine apartment opens off the end of the corridor leading to the large court room. It is richly decorated, the ceiling having gilt enrichments, the walls being adorned with tapestries depicting the court-houses of the chief towns of France, while a marble chimney-piece of commanding design unites the whole together. The colour scheme is low in tone, and well harmonised.*

1000



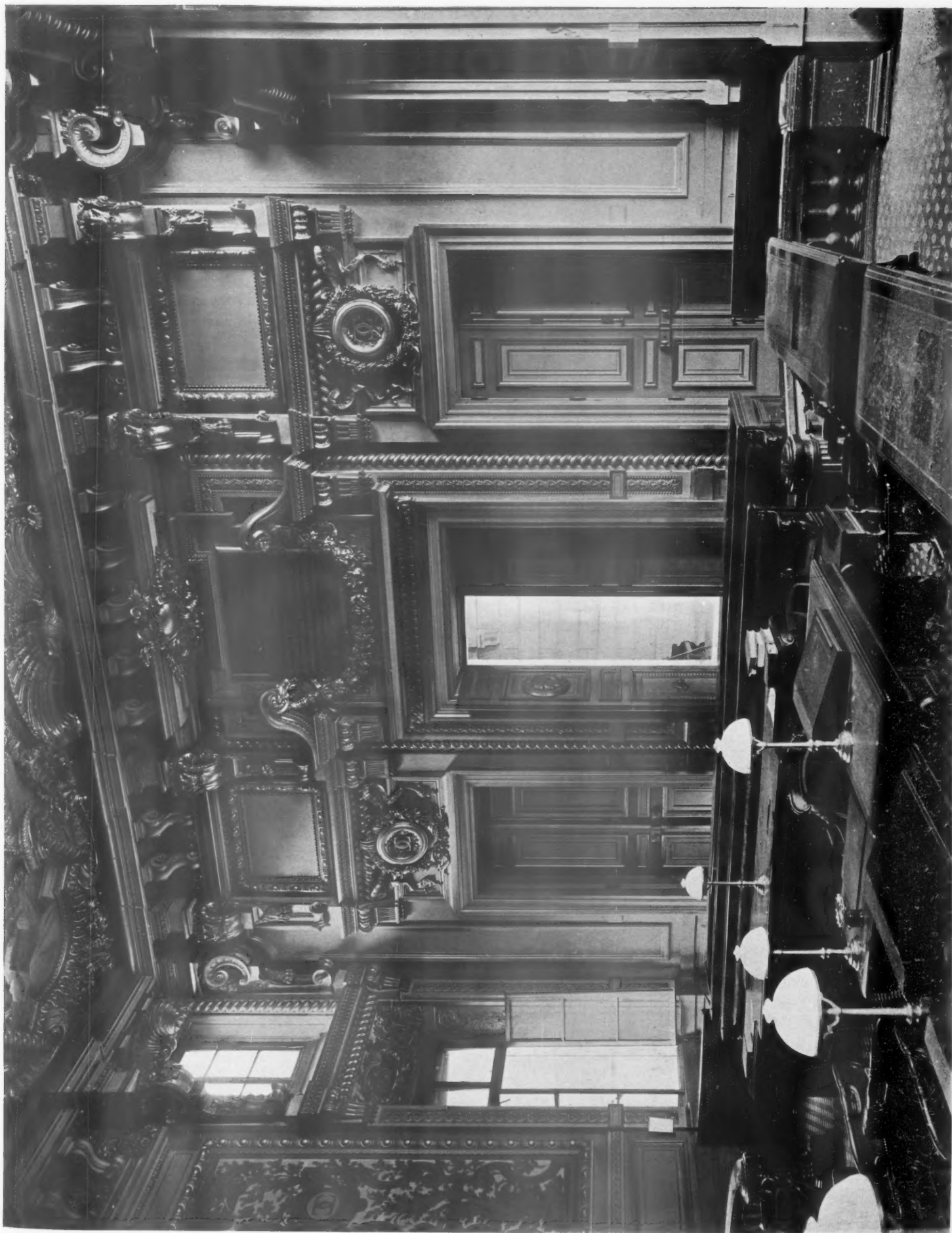


Plate VII. January 1914.

PALAIS DE JUSTICE, PARIS: DETAIL OF COUR DE CASSATION.

While Duc was the architect under whom the work was carried out, it is evident that the decoration of this court is the tour de force of M. Coquery alone. The ceiling especially, ablaze with gilt, is amazing in its riotous effect. Yet, without, the decoration is excellently done of its kind, and there is a scheme underlying it which is based on rhythm and balance, even though the ornament is wildly exuberant.

Photo: "Arch. Review."

UOM



Plate VIII. January 1914.

CHRIST CHURCH, SPITALFIELDS, LONDON: VIEW LOOKING WEST.

Nicholas Hawksmoor, Architect.

Photo: "Arch. Review."

*Christ Church, Spitalfields, was one of the fifty churches erected in accordance with the provisions of Queen Anne's Act. It was consecrated in 1729, and may be regarded as Hawksmoor's best and most original work.*

U of M



UofM



Plate IX. January 1914.

CHRIST CHURCH, SPITALFIELDS, LONDON: VIEW LOOKING EAST.

Nicholas Hawksmoor, Architect.

Photo. "Arch. Review"

*The most notable feature of the interior of the church is the treatment of the arcade on either side, dividing off the aisles from the nave. At the west end the entablature is omitted to accommodate the organ, while at the east end it is carried across the chancel and has the Royal coat-of-arms set upon it in the centre.*

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M 100



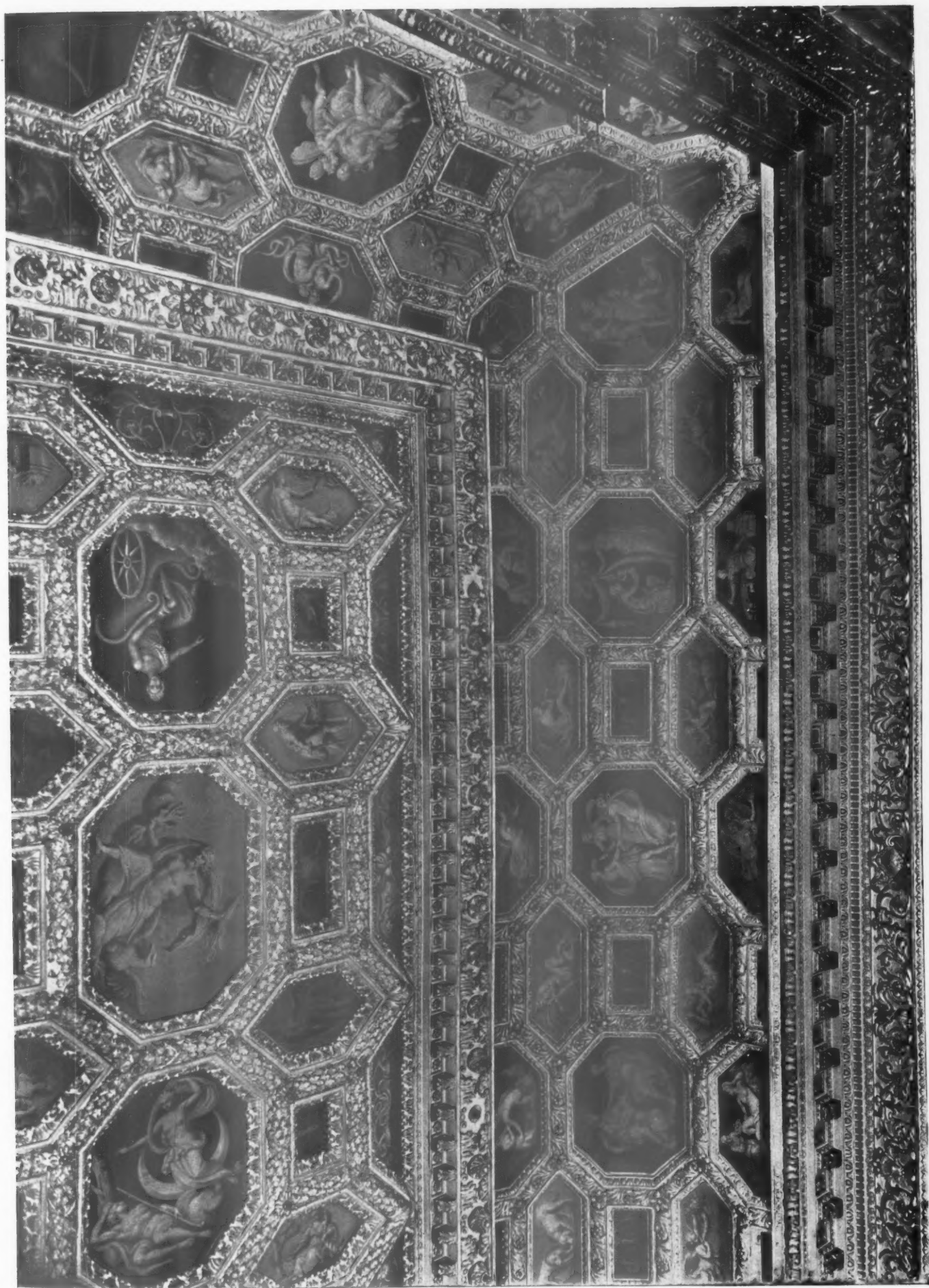


Photo: "Arch. Review."

Plate X. January 1914.  
 DETAIL OF CEILING IN FRONT DRAWING-ROOM, NO. 44 BERKELEY SQUARE, LONDON: CEILING DESIGNED BY WILLIAM KENT, ENRICHED WITH  
 DECORATIVE PAINTINGS BY ANTONIO ZUCCHI.

*The paintings are executed "en grisaille," the figures being in grey monochrome against rich red and dark blue backgrounds; the whole scheme blending in the most harmonious manner with the gilt enrichments of the ceiling.*

M 701



Plate XI January 1914.

DECORATIVE PAINTINGS BY BENJAMIN WEST, R.A., FROM CEILING OF COUNCIL CHAMBER, SOMERSET HOUSE; NOW IN THE  
ENTRANCE HALL, BURLINGTON HOUSE, PICCADILLY, LONDON.

Photo: "Arch. Review."

*The scheme comprises a central painting of "The Graces Unveiling Nature," with panels around emblematic of the four elements—the one shown on the right representing "Fire." The paintings were set originally in a fine ceiling by Sir William Chambers. In their present position they are not seen to best advantage, the modern plasterwork that surrounds them being of a character that is not in keeping with their quality.*



UOLM

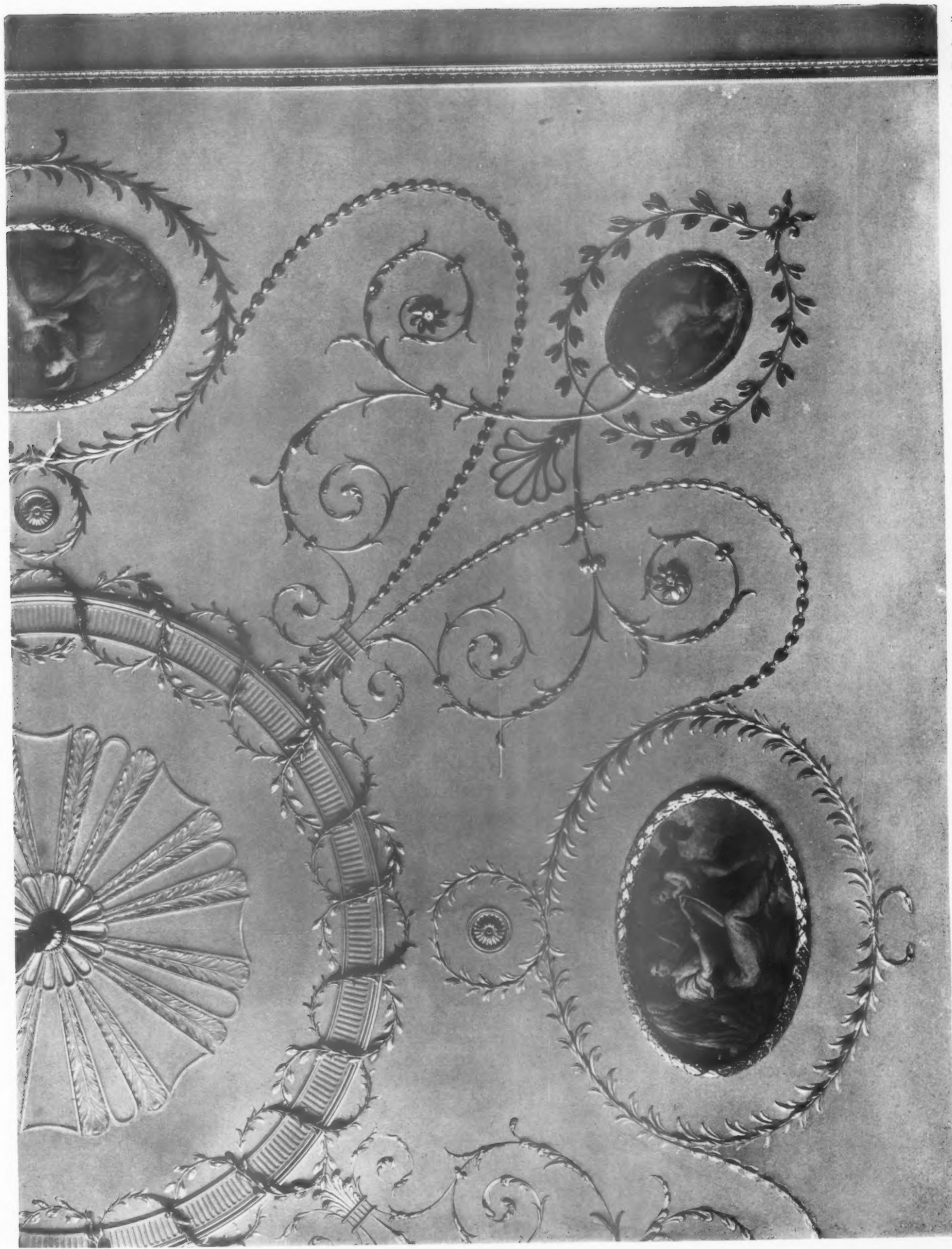


Plate XII. January 1914.

DETAIL OF DRAWING-ROOM CEILING, PORTMAN SQUARE, LONDON.

*The decorative paintings are of the Zucchi-Kaufmann period, and compose admirably with the relief ornament, which is gilt.*

Photo: "Arch. Review."

UOLM





Plate XIII. January 1914.

THE BAGSHOT ATHENA.

Photo: H. N. King.

*This beautiful figure, now in the grounds of H.R.H. the Duchess of Connaught at Bagshot, is executed in porphyry. It dates probably from the first century of our era. Like the Venus de Milo, it is armless, but the silhouette is so graceful that the arms are scarcely missed.*

104M



Platé XIV. January 1914.

POND GARDEN, FANHAMS HALL, WARE, HERTS.

*The lay-out of this delightful pond garden is part of an extensive scheme of rebuilding at Fanhams Hall which was carried out some years ago under the direction of Mr. W. Wood Bethell.*

Photo: H. N. King.



1000

# HAWKSMOOR AND THE CHURCH OF CHRIST, SPITALFIELDS.

By ALFRED E. MAYHEW, A.R.I.B.A.

*With Photographs and Drawings specially made for "The Architectural Review," including Plates VIII and IX.*

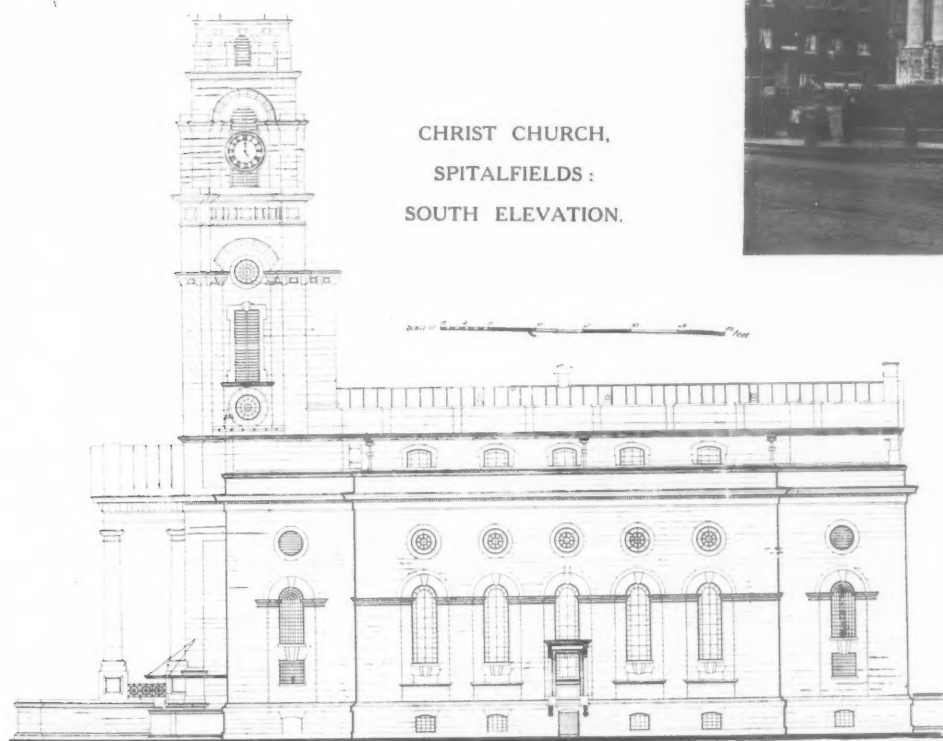
AFTER the passing of Queen Anne's Act, 1708, providing for the erection of fifty churches, Hawksmoor was one of the architects engaged to carry out the work, and, with James, of Greenwich, was appointed surveyor to the Commissioners.

Nicholas Hawksmoor (1661-1736) was born at East Drayton. At the age of eighteen he entered the service of Wren, with whom he served for some thirty years. Employed by Wren as supervisor on a number of works, his experience and knowledge were extensive, and it is this connection with Wren that influenced him so greatly in his own works, being chiefly noticeable in his constructive skill and careful attention to architectural detail. He left Wren in 1702 to assist Vanbrugh when Castle Howard was commenced, and later acted as his deputy at Blenheim in 1710-1715.

Vanbrugh, whose predominant idea was the conception of architecture in the "grand manner," and who sought to attain this externally by careful proportion and the distribution of mass, was the second influence on Hawksmoor.

These two differing and somewhat conflicting influences, coalesced, are to be found embodied in Hawksmoor's design of Christ Church, Spitalfields. Similar conflicting influences are to be traced in the Church of St. Mary Woolnoth, particularly in the west elevation, where Hawksmoor, starting with the lower stage in the manner of Vanbrugh, has surmounted the tower with two turrets somewhat after the manner of Wren. The north elevation, however, shows Hawksmoor's individual work; there are no windows to this elevation, but three well-designed niches take their place, and they indicate the great amount of thought which Hawksmoor gave to his designs (among which may be mentioned St. George's, Bloomsbury, St. Anne's, Limehouse, and St. George's-in-the-East).

Christ Church, Spitalfields, which is one of the "fifty



VOL. XXXV.—B



churches," was begun in 1714, and consecrated on July 5th, 1729. The cost of its erection exceeded £60,000. On the whole it may be said to be the most original and best of Hawksmoor's works. In it he has departed in many respects from the general treatment of ecclesiastical buildings of his own times; offering in particular—together with St. George's, Bloomsbury—one of the earliest examples of projecting church porticoes.

The fabric stands upon a podium 7 ft. 6 in. in height. It is rectangular on plan, measuring about 143 ft. by 76 ft., omitting the projection of the portico.

The north and south elevations, like the whole of the exterior, are very simply treated. The crypt is expressed by the podium, and the windows lighting it are in line with the long and recessed windows to the aisles, which have arched soffits and are emphasised at the springing by an impost moulding. Over these are other windows circular in form. A

simple dentil cornice with attic above continues round the fabric.

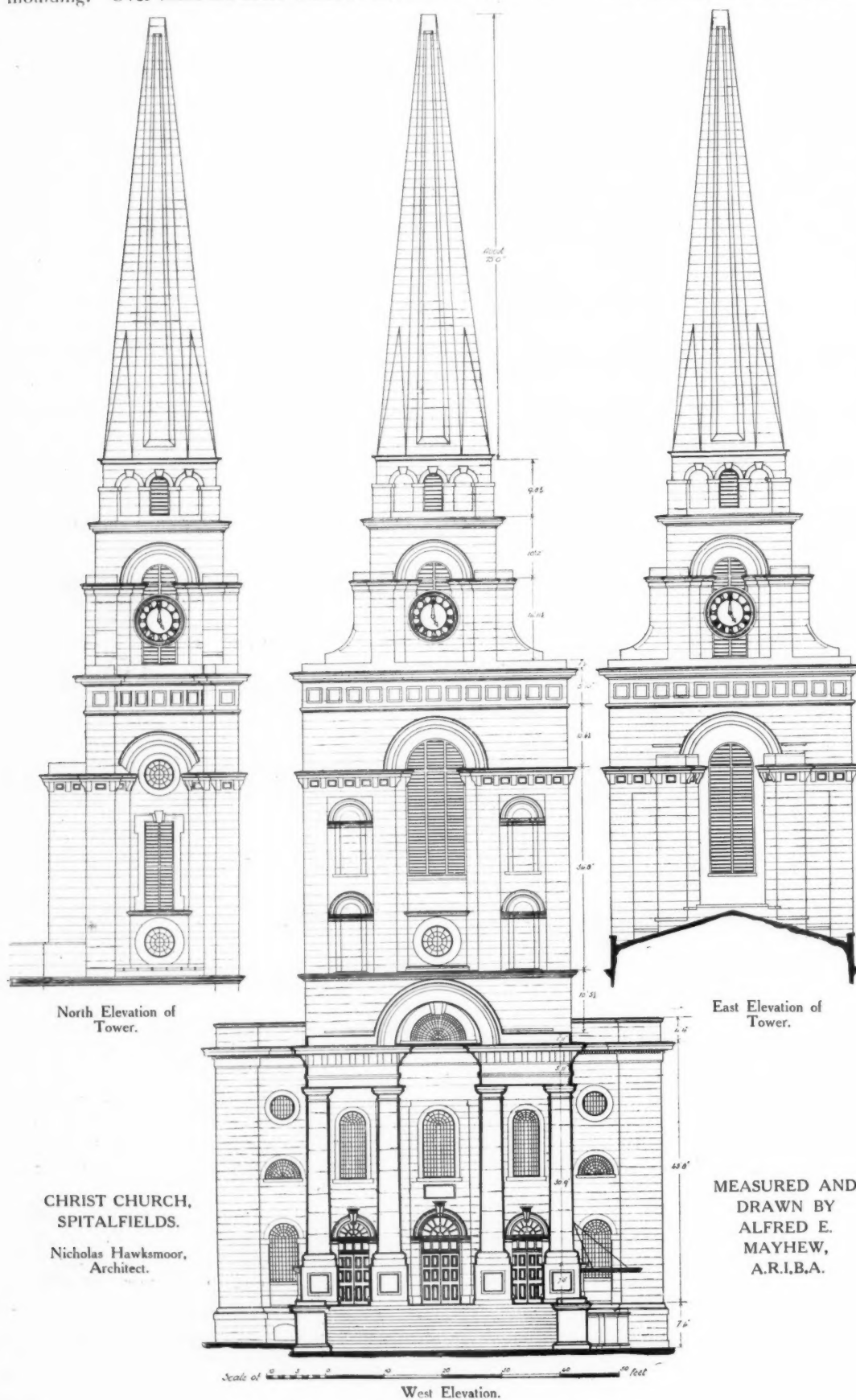
The east elevation is similar in character, but the lower central window, with its columns and entablature and the wall below projecting forward, has an unsatisfactory appearance, and is entirely out of keeping with the remainder of the work.

The west elevation and the tower are the most striking, original, and interesting parts of the whole design. The west wall of the church follows the general treatment of the east and side walls. The projecting portico is supported by four columns on pedestals. The central intercolumniation is greater than the side ones, and is arched over by the cornice moulding only, the side divisions being spanned by a simple entablature with the cornice supported by plain shaped block consoles.

Upon the disposition of its mass rests the merit of the tower. It is bare of any architectural decoration. Here we see the influence of Vanbrugh, just as the small inserted central window on the north and south elevations, and the lower central east window, show the influence of Wren; it illustrates what occurs not only in Christ Church and St. Mary Woolnoth, but in other designs of Hawksmoor—those conflicting styles that he was apparently unable to wholly assimilate.

The east and west walls of the tower are extended north and south (the west wall to a greater extent than the east) and are brought back to the north and south walls on plan by a circular treatment.

The tower is six stages in height. The first immediately over the entrance comprises a large lecture or meeting room, about 35 ft. by 14 ft., on either side of which are the staircases that give access to the upper gallery and to the organ, access to the lower gallery being off half-landings. At this level commences the spiral stone





staircase that communicates with the upper stages of the tower.

The second stage is the ringing chamber, about 13 ft. 6 in. by 13 ft. 6 in., having passages on either side that lead on to platforms immediately over the entablature to the return columns on the west side. From these platforms are step-ladders to door openings in the clerestory that open on to the aisle roofs.

The clockworks-room occupies the third stage. It is reached by a double flight of steps from the ringing-chamber beneath, and not by the spiral stone staircase. From this room there is an opening into the space enclosed by the roof over the nave ceiling, and from this space a dormer door opens on to the roof at gutter level. The enclosed space extends from the tower to the east wall.

The bells are placed in the fourth stage, and are considered to be undoubtedly one of the finest peals in the king-

dom. They were cast in 1837 by T. Mears, of Whitechapel, their weight being—

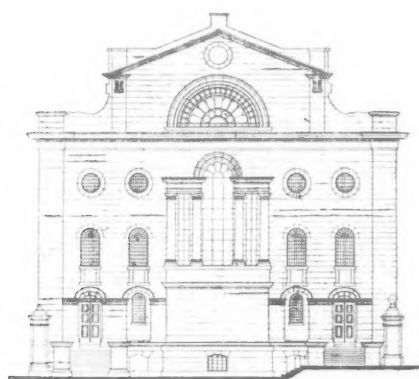
		Cwt.	Qrs.	Lb.
Tenor	C	33	2	7
7	D	25	2	18
6	E	17	0	24
5	F	14	1	17
4	G	12	2	12
3	A	10	1	12
2	B	8	0	14
Treble	C	7	3	14

The bells are carried by a timber frame which is clear of the walls, and rests on stone corbels. The tenor bell strikes the hours. At this stage the position of the spiral stone staircase is moved inwards.

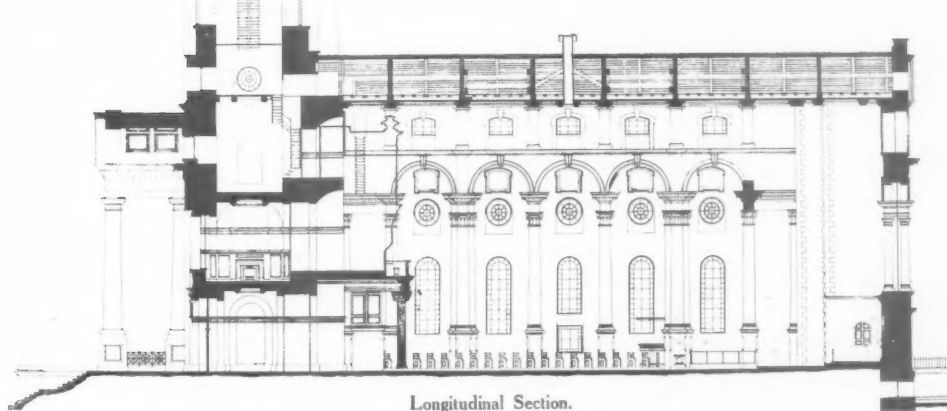
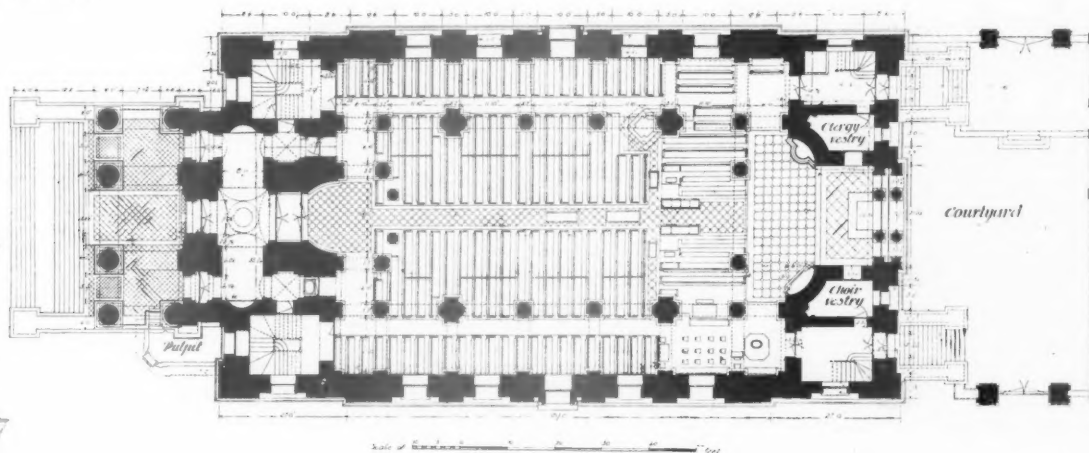
The fifth and sixth stages are respectively the clock-room and the room and space enclosed in the spire, the latter being 15 ft. square. The inspection of the spire being periodically necessary, certain marked stones are so set as to render their removal easy when desired, thus greatly facilitating the work of the steeple-jack.

Although the general effect of the tower is one of boldness and massiveness, yet the thickness of the wall behind the niches on either side of the large west belfry window is only about 9 in., the thickness of the tower walls at this level otherwise being not less than 5 ft. Above the belfry window is a cornice, under which are placed a series of small panels. Over the cornice the projecting east and west walls are brought back to the main walls of the tower by curved ramps, forming the same square on plan above the clock stage.

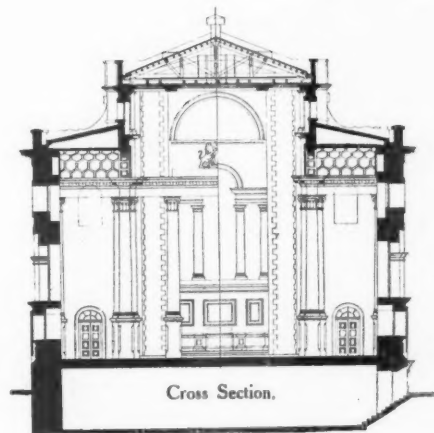
Above the tower rises an octagonal broach spire, panelled on four faces, and terminating with a blunt apex, the height of which above the ground is about 225 ft.



East Elevation.



Longitudinal Section.



Cross Section.

The plan of the church comprises nave with side aisles divided off by a columned arcade of five bays, with a small bay at both extremities. There are three entrance doors at the west end approached by a double flight of steps that lead up under the projecting portico and the tower. The dimensions of the two larger of the four piers carrying the tower are about 16 ft. 6 in. by 7 ft., the two smaller piers measuring about 8 ft. 6 in. by 9 ft. To the north and south of the tower are the staircases to the galleries, of which there are two at the west end, one above the other, divided and partly occupied by the organ.

The chancel is about 20 ft. 6 in. across, which width is increased to about 32 ft. 6 in. at the front by quadrant curves in which monuments to former patrons have been erected.

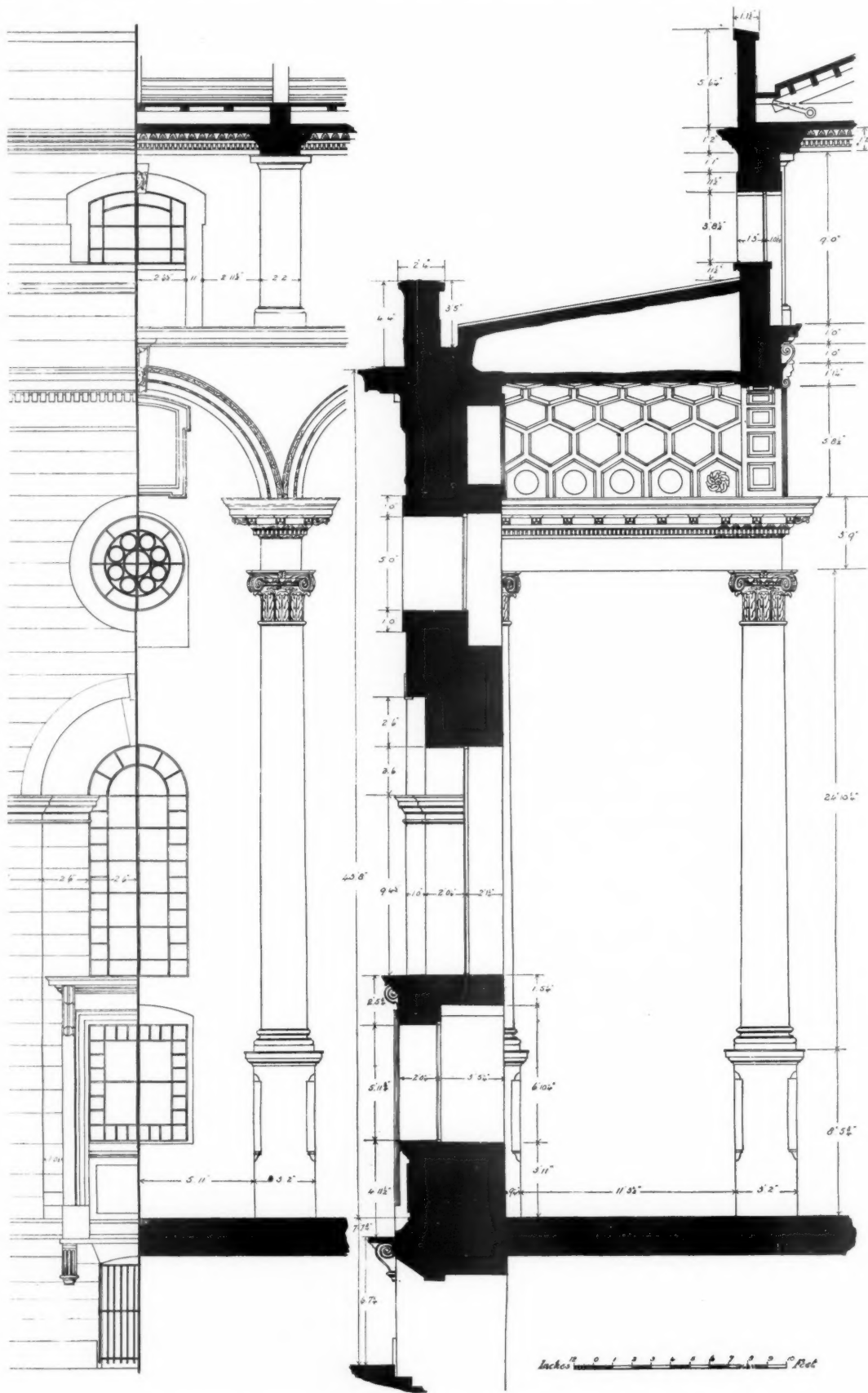
There are also two entrances at the east end of the church, on the north and south sides of the chancel, these being each approached separately by steps from an enclosed courtyard which enter on to staircases that originally gave access to the side galleries before their removal, but now lead to a muniment room and storerooms over the vestries. The clergy and choir vestries are unsatisfactorily placed, and are very confined in space owing to the quadrant curves to the chancel.

The interior of the church is very impressive, dignified, and solemn in character, and illustrates some of the originalities of the design. The arcade is of the composite order, and the columns stand on pedestals 8 ft. 6 in. high, the angles of which were chamfered at a later date. The central bay of the arcade is wider than the others, the level at the crown being maintained by striking the arch with a greater radius below the springing. Above the arcade is the clerestory, divided into bays, corresponding with the bays of the arcade, by means of flat pilasters.

The ceiling to the aisles is vaulted with barrel vaults, coffered hexagonally, following the curve of the arches of the arcade; the ceiling of the

small bays in the angles at the east and west ends being kept horizontal.

The entablature to the column arcades is continued round on the east and west sides, and is supported by two inter-



CHRIST CHURCH, SPITALFIELDS: DETAIL OF CENTRAL BAY, SOUTH SIDE.  
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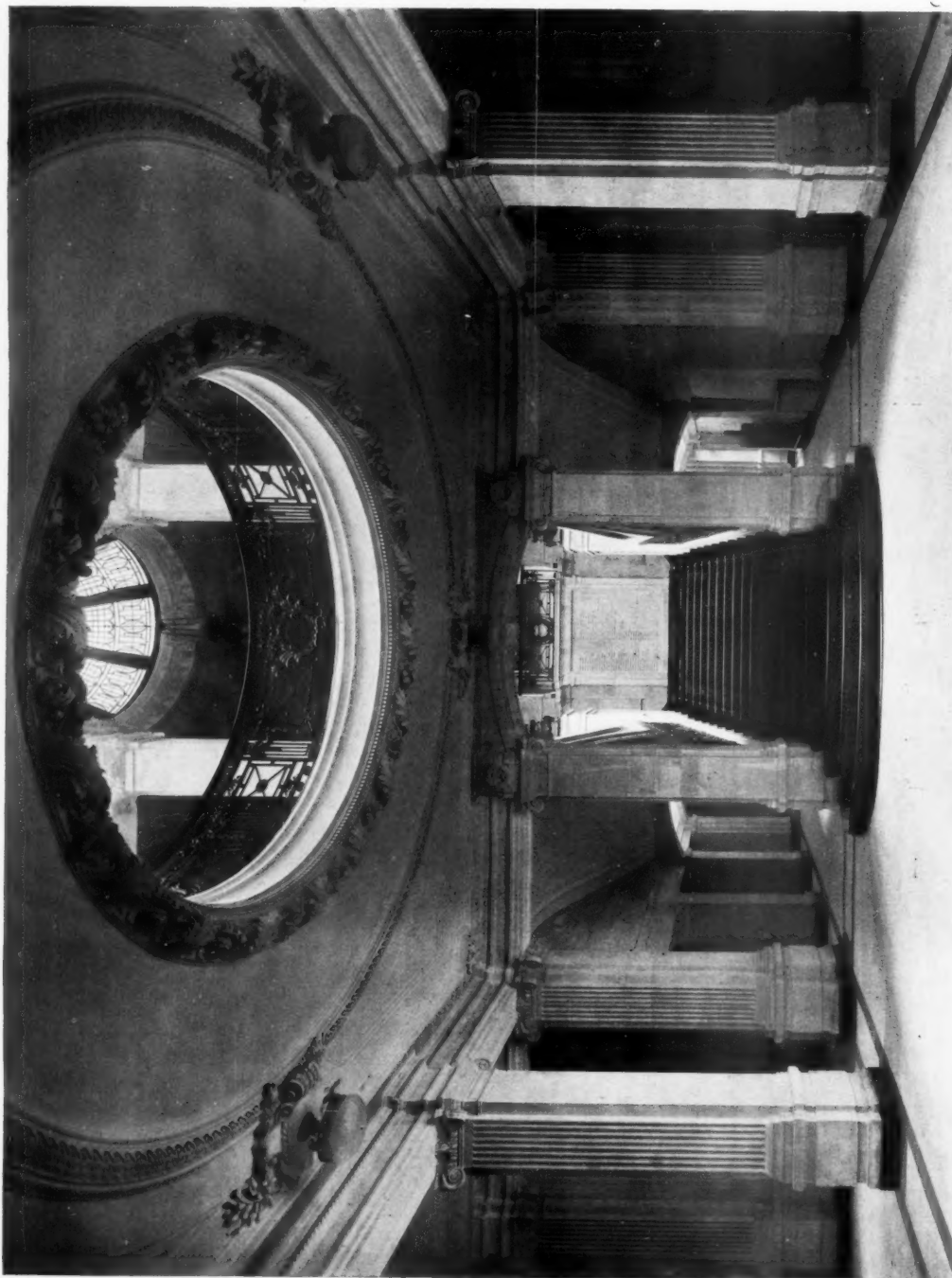
**ROOMS.**

1795

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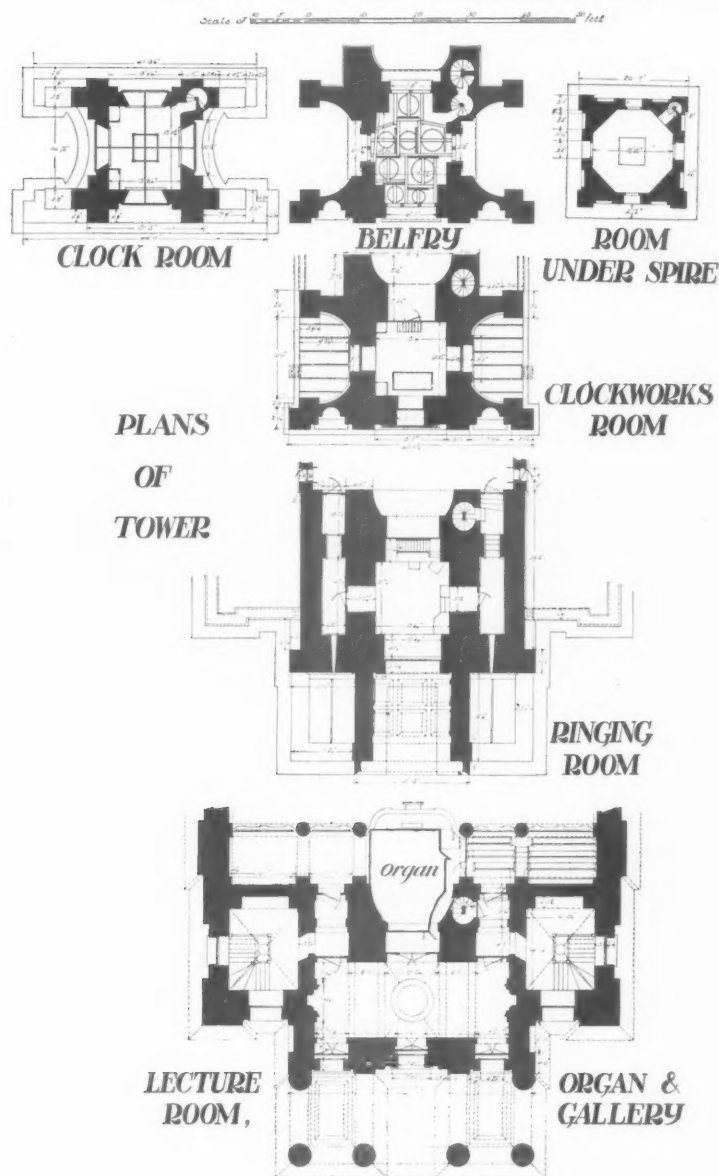






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**CHRIST CHURCH. SPITALFIELDS.**

mediate columns, the central intercolumniation being considerably the wider spaced. At the west end the entablature is omitted to allow room for the organ, but at the east end it is carried right across, and has the Royal coat-of-arms set upon it in the centre.

The lower east window is divided into three by columns, the side divisions being spanned by an entablature, and the central division arched over. The higher east window has been covered over internally; in outline it is a half-circle.

The ceiling of the church is deeply coffered and very decoratively treated. The main ribs across are on a line with the pilasters to the clerestory, while those running lengthwise come over the intermediate columns, between arcades, to the west and east. This divides the ceiling into five wide and two narrow coffers longitudinally, and one wide and two narrow coffers transversely, the two narrow coffers against the north and south walls being subdivided.

The roof and ceiling of the church are supported by seven principal trusses, with intermediate ones between: five of the former having subsidiary trusses alongside. Whether these subsidiary trusses were so placed originally, or at a later date,

cannot definitely be stated, but that they are doing a considerable amount of work is evidenced by the fact that the first principal truss from the east wall is without such additional support, and in consequence the roof and ceiling have dropped considerably. The method of assistance is by straps passed over the upper member of the subsidiary truss, with bolts through the tie-beam of the principal truss.

The crypt under the church extends over the whole area, and the walls and the piers that carry the columns pass down through it. Here are collected the stone coffins containing the remains of many notable persons, these coffins being enclosed by a brick wall, according to a procedure that was made compulsory some few years ago. The crypt must originally have been efficiently lighted and ventilated, but several of the openings have been filled in. Access is obtained externally on the south side; there was formerly a similar opening on the north side, but this also has been filled in.

Christ Church has suffered much both by fire and lightning. In February 1836 considerable damage was done by fire after extensive reparations had been carried out, and in January 1841 the tower and roof were struck by lightning.

In 1866 Ewan Christian considerably altered the interior by removing the side galleries and reseating the church.

The organ at the west end is an excellent piece of work by Bridge; it dates back to 1730, but has been enlarged since.

There is an open-air pulpit to the south of the portico, erected about fifteen years ago to the memory of Dr. Billing, a former rector.

This fine church, one regrets to say, is gradually falling into decay, but the climatic effect is not the greatest destructor—what it has suffered from fire and lightning appears even now to be telling, for portions of the stonework are falling away in large pieces, and a considerable sum would be necessary to do all that is requisite to hand down to posterity this most interesting work of an original architect.

**MEDIÆVAL CHALICES.**

In a paper on church plate which he delivered recently before the Society of Architects, Mr. Christopher A. Markham, F.S.A., devoted most of his remarks to the vessels of the Communion.

The first distinct reference to such vessels, he said, was made at the Council held at Rheims A.D. 847, when it was decreed that chalices should be made wholly of silver, unless gold should be available; tin was allowed in cases of great poverty; but no other material might be employed. The next reference was in 1206, when Stephen Langton prescribed the use of silver for chalices.

In the twelfth century it appears that chalices were of a well-known form, though it is not easy to gather exact particulars of that form; it is certain, however, that in the cathedrals at any rate the chalices were magnificent, being of gold, embellished with many precious stones.

Coming to the thirteenth century, we reach a period when the form of the chalice and paten first becomes definitely known, and from this time we can follow the change in the fashion of the holy vessels. We can trace the shape of the chalice, from its first plain outline to its complicated and very beautiful form at the end of the fifteenth and beginning of the sixteenth centuries. Then come the drastic changes made by the Reformation, and later, by the Puritan spirit, and so on to the present

time, when there is no style in such things, but only an imitation of either the Pre- or Post-Reformation forms.

The number of Pre-Reformation chalices and patens still remaining in England is now pretty accurately known, and they have been carefully classified by Messrs. W. H. St. John Hope and T. M. Fallow. These writers enumerate some thirty-eight chalices and eighty-four patens. Further research through the various sets of Communion plate in the country, which has not yet been catalogued, may bring to light other mediæval vessels, but it is not probable that any new types may be discovered.

The oldest chalices now in existence are those which were found in the graves of ecclesiastics. It appears that during the twelfth and subsequent centuries it was the general custom to bury with an ecclesiastic, as a symbol of his calling, a small chalice and paten. For bishops and the higher dignitaries of the Church these vessels were made of silver, while for the parish priest tin or pewter was used. All these coffin chalices are of the very earliest shape, with round feet. Of chalices having feet of this character, the most important is the one which was until quite recently in the church at Berwick St. James, Wilts, and is now in the British Museum. This belongs to the early part of the thirteenth century. It is quite small, its height being only  $5\frac{1}{4}$  inches, and the bowl is broad and shallow, with slight lip, as in all early chalices; there is a cylindrical stem with a circular knot in the centre, and a broad-spreading circular foot, the whole being perfectly plain. The change from a round foot to one of polygonal form brings us to the middle of the fourteenth century. This change, no doubt, was due to a custom of the period in laying the chalice on the paten to drain, after the celebration of the High Mass. A chalice of the round-footed type would be very liable to roll when laid on its side: therefore the foot was made with points, so as to prevent such tendency to roll. The hexagon was at the same time chosen because its points are farther apart than any other practicable shape. Another result of this custom of draining the chalice was the forming of the bowl in a conical shape, so as to allow it to be more easily drained when laid on its side. The earliest chalice of the polygonal-foot type is at Hamstall Ridware, in Staffordshire, its date being about 1350. Another example at Goathland, Yorks, is about a hundred years later; it has a hexagonal stem, and on one compartment of the foot is engraved the I H C.

The chalices of the 1450-1510 period have the bowl deeper, more conical, and usually quite plain, though sometimes with a text around the edge. The stem has six sides, and is longer than in previous examples, and is sometimes covered with tracery having buttresses at the angles. The knot is more ornate, and usually beautifully worked, with angels' heads, flowers, or other designs—indeed it reminds one of a ceiling boss in a building of the Decorated style. The foot is usually plain and flatter than before, the points are sometimes worked into trefoil knops, and a crucifix is usually found in one of the compartments. There are at least a dozen chalices of this type still remaining.

In the next period, 1510-1525, the chalices have further developed, but hardly for the better. The bowl is somewhat shallower and more square at the base; the stem and knot are as before; the foot, however, is quite different, as the points have become large lobes, thus making it sexfoil on plan, with a vertical edge. There are three of these chalices, the earliest and best being Bishop Foxe's gold chalice at Corpus Christi College, Oxford.

The last distinct variety before the Reformation belongs to the 1525-1540 period. Four examples remain. They are

more architectural in character than anything previously noticed. The bowl is broad and shallow, being more like the earlier hemispherical forms, and it generally has a legend or text around the edge. The stem is more ornate, and strengthened at the angles by buttresses on cable moulding. The knot is wider and flatter than in the preceding type. There is a kind of pierced parapet which connects the stem with the upper part of the foot, and this in its turn has a sort of buttress at each angle. The lower part of the foot is quite flat, and may be described as a wavy-sided hexagon, and there is generally a crucifix in one of the panels, and also a legend around the foot.

The patens of the Pre-Reformation period, of which a greater number remain—over eighty examples being known—offer similar variations in form and embellishment.

No doubt in the case of both chalices and patens, as in architecture, these several types overlapped one another, so that the dates given should be taken as only approximate.

In conclusion, it may be noted that at the present time it is quite improper to speak of a "chalice," the correct word being "cup": in fact, the word used in the Book of Common Prayer is invariably "cup," except in one side note where the priest is "to lay his hand upon every vessel (be it Chalice or Flaggon) in which there is any Wine to be consecrated." This, possibly, was intended to meet the case of a parish which was the possessor of a mediæval chalice.

## THATCHED ROOFS.

WRITING on the subject of thatched roofs, Mr. L. Mark Kennaway, of "St. Helens," Teignmouth, says: "Farmers, landowners, and all who love the country must feel an interest in this subject; and a copy of the little pamphlet recently issued, containing a few from among many letters from persons well qualified to speak, will gladly be sent by me to anyone on receipt of a post card. The value of thatch as a roofing for all kinds of stock is emphasised by men of the highest authority, as well as its general utility, and economy in the long run, for houses, barns, and all rural buildings; while its beauty and fitness in rural surroundings cannot be surpassed. I am inclined to think that the complaint of the scarcity of men to do the work is exaggerated, for in many districts there are plenty of good thatchers; a recent Devon directory gives 123 in that county alone; and I know that they are not all old men. And, needless to say, when the demand increases, lads will learn thatching who would otherwise go into other callings. It does not seem to be generally known that Lloyd's will insure thatched buildings of stone, brick, or cob, at only half-a-crown per cent. This minimises an often-urged complaint; while another objection to thatch, that of harbouring fleas, etc., can, I believe, be guarded against by dressings of corrosive sublimate. I will send particulars of fire-proofing preparations, or insurance at the rate mentioned above, to anyone interested in the subject, and shall be glad to receive any suggestions for maintaining the use of the beautiful, serviceable, and typically English roof-covering beneath which millions of our forefathers lived and died. The pamphlet referred to contains the signatures of prominent agriculturists, medical men, architects, and artists. Architects of the highest standing are using thatch in many parts of the country, well knowing its intrinsic value and rejoicing in its harmony with our matchless English countryside."



## THE ARCHITECTURAL REVIEW.

### "CHARTERED ARCHITECTS."

DURING the past month professional attention has been centred on the Registration proposal by reason of the publication of the report and recommendations of the Council of the Institute in regard to the statutory registration of architects. As the president, Professor Blomfield, observed, the question of registration "has hung over the Institute and divided its counsels for something like twenty-five years." The most anxious consideration has been devoted to the subject during that time, but without any acceptable solution being evolved. The year 1887 saw the first official attempt to grapple with the difficulty. In 1888, 1889, 1891, 1893, 1895, and 1900 Registration Bills were brought forward, only to be abandoned on the score of their being inadequate, unsatisfactory, and impracticable. Five years later, in 1905, a new Bill was prepared by the Council of the Institute. It, however, also contained provisions unacceptable in many quarters, and in consequence shared the fate of its predecessors. But under the presidency of the late Mr. John Belcher many eminent members of the profession, who had hitherto remained outside the Institute, largely because of its registration policy, were persuaded to join that body on the understanding that the whole question of architectural education should be tackled afresh by the Institute before registration was again brought forward. This compromise was effected in 1907. From that time onwards the Council have sought to fulfil the conditions of the agreement, and the reforms introduced into the Institute's system of education are more than sufficient evidence of that fact.

In 1909 a charter was obtained whereby a new class—that of Licentiates—was created. It was expressly stated in the charter that "a Licentiate shall not be a corporate member of the Royal Institute." A year later, with a view to still further placating outside interests, and so reducing the amount of opposition to be anticipated in Parliament, proposals were made for the inclusion, in the Institute, of the members of the Society of Architects. These proposals when laid before the general body were referred back to the Council for further consideration. The Council at once appointed two committees—one to consider the best method of proceeding with registration, the other to examine the constitutional aspect of the question. All the allied societies were at the same time requested to express their opinions on the matter. The outcome is the present "report and recommendations of the Council."

Stated briefly, the position is as follows: The expert legal advisers of the Institute are of the opinion that, taking all the various circumstances into consideration—the congestion of Parliamentary business, the probability of opposition, etc.—the prospects of a Registration Bill being passed are, for a considerable number of years, very slight, whilst the actual expenses involved in the process are in themselves deterrent. Then amongst the allied societies there is a serious division of opinion, some considering it inadvisable to attempt to proceed further with any Bill. Finally there is a constitutional difficulty. It is clear that a Registration Bill must affect all who are connected with the Institute. Yet one entire section of the members—the Licentiates—are by the constitution excluded from voting upon the subject.

In view of all these difficulties, the Council have arrived at the conclusion that for the present the Parliamentary avenue to Registration is blocked. They have, however, conceived what appears to be a happy and almost brilliant solution. By the much simpler process of petitioning the Privy Council for a new charter, they propose to secure most of the privileges that would accrue to the profession under the Act. Through the new charter, duly qualified architects would acquire the title of

"Chartered Architects," so that, by analogy with the profession of Accountancy, they would thereby obtain a definite status in the public eye, which they do not at present possess. Further, this scheme, far from clashing with the original Registration proposals, would form a natural preliminary to them.

Commenting on this, the *Architects' and Builders' Journal* says: "Frankly, we welcome the Council's decision. It is, in our opinion, the only feasible way in which to deal with the problem at present; and, whilst it is only a partial solution, it is, we believe, a fortunate one as far as it goes."

### AN ARTIST'S NOTES ON PHILÆ.

SOME interesting notes on Philæ (now partly submerged through the construction of the Assouan barrage) are given by Mr. Frederick F. Ogilvie in the preface to a catalogue of his pictures of the temples which were exhibited recently at the Modern Gallery in Bond Street. Mr. Ogilvie says:—

"Ten years ago when the reservoir was filled and emptied for the first time (but at a lower level) it was found that the submerged parts of the temples were thickly covered with green waterweeds that decayed in the sun and were extremely offensive to the eye and nose, as well as injurious to the wall-sculptures and paintings; the same thing was expected to happen this summer, and that the beautiful columns of the Hypostyle Hall would be covered with clinging weeds and slime to their great damage. Happily this has proved not to be the case. Owing perhaps to the fact that this vegetation will not flourish in deep water where sunlight cannot penetrate, hardly any weed was found within the temple, and less of the ancient paint was washed off than might have been expected. What *was* washed off was the dust and dirt that had accumulated on the face of the walls, etc., during more than 2,000 years; and as the water inside the temple was not driven into waves by the winds (as was the surface of the lake outside) the washing had been done gently, and touches and patches of colour hitherto hardly noticed now gleamed on the walls with quite the effect of enamels. It was as pleasing as it was unexpected, but of very short duration. As the water sank the walls streamed with the wet that oozed from them, and this it was that made the colour so brilliant. In two or three days the walls became dry, and then the paint faded again. Next summer the same charming effect will be there no doubt, but every year it will decrease as the paint is gradually destroyed by the effect of prolonged soakings. . . .

"Outside the temples the bad effects of the submersion are more plainly seen. High up across the pylons runs the band of brown stain where the water level has been all winter, an ugly sight and one that greatly damages the architectural effect, especially as not a tree nor a shrub is left on the island, and the water-stained temples now stand in a morass of mud dotted with black rotting tree-trunks. Everywhere below this stained band on the temples the stone—that was a fine golden pink—is now changed to a dull greenish grey.

"Though the scenes within the temple have still a passing charm, the beauty of Philæ, externally at any rate, is past—the beauty of golden temples set amidst green trees, more brilliant by contrast with the arid Nubian landscape that surrounded them. The care of the Government engineers will ensure the stability of the temples as they now are, each stone that the water destroys will be replaced by a new one, but in the end we shall have an engineer's, not a Ptolemy's, temple; and the factories to be erected near the dam for utilisation of the power of the cataract will not add anything to the beauty of this once lovely spot."

## NOTES OF THE MONTH.

### *The Victoria Tower Gardens Improvement.*

A notable improvement to the neighbourhood of the House of Lords is now being effected by the addition to the Victoria Tower Gardens of a piece of ground about 300 yards in length facing the river. The ground was formerly covered by wharves and slums. These have been cleared away, and the site presented by the London County Council to the Office of Works with a sum of money for its development. The Embankment has been carried from the House of Lords the whole length of this addition as far as Lambeth Bridge. The ground is being laid out as a public garden and planted with flowering trees and suitable plants, under the direction of the Superintendent of Parks and Gardens of the Office of Works. The garden will be encircled by a railing, modelled, with certain modifications, on specimens of similar work in the Victoria and Albert Museum, and having the King's cipher introduced into the design. Rodin's group, "The Burghers of Calais," is to be placed on the site in the older part of the Victoria Gardens, with the Victoria Tower as a background. This site has the unqualified approval of the sculptor, by whom, indeed, it was selected as the best of a number of sites offered to and inspected by him in London. The group has been for some time in London, being at present stored in the House of Lords. It is hoped that it will be unveiled about March next.

\* \* \*

### *St. Paul's Bridge Competition.*

The Bridge House Estates Committee of the Corporation of the City of London invite designs from British architects for the architectural treatment of St. Paul's Bridge. Sir William

Emerson, P.P.R.I.B.A., has been appointed assessor. Premiums of £300, £200, and £100 will be awarded. The author of the design placed first will be appointed architect, unless his scheme proves too costly. If the work be not proceeded with within twelve months from the notice to prepare working drawings, the architect will receive the sum of £400, which sum will merge later into his commission. Messrs. Mott and Hay will be responsible for the engineering portion of the construction, foundations, etc. The committee desire to obtain the finest architectural design at reasonable expenditure: (1) For the architectural treatment of the bridge itself; (2) for the approaches and staircases on the south side of the river, and the abutments and wing walls on the north side of the river; (3) for the bridge access stairways and adjuncts over Queen Victoria Street; (4) for the bridge over Upper Thames Street. The junction between the northern approach road and Cannon Street at St. Paul's Churchyard is not to be dealt with in this competition. The staircases and abutments on the south side of the river are to be considered with a view to a possible future embankment of the south bank of the Thames. The committee are not prepared to consider the possibility of a future embankment on the north side of the river. Designs have to be sent in by May 4th next.

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Other Theatres opened  
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Architect, W. G. R. Sprague, Esq.

The Palladium, Southport.

Architect, G. E. Tonge, Esq.



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## NOTES OF THE MONTH.

*A Town-Planning Institute.*

A Town-Planning Institute has been formed with the object of "advancing the study of town planning and civic design, promoting the artistic and scientific development of towns and cities, and securing the association of those engaged or interested in the practice of town planning." The majority of those constituting the new institute are architects, engineers, or surveyors practically engaged in town planning; but associate and honorary members, comprising persons who have taken a special interest in town planning, will be accepted. The first council consists of Professor Adshead, Messrs. H. V. Lanchester, P. T. Runton, Raymond Unwin, J. A. Brodie, J. W. Cockrill, W. T. Lancashire, H. E. Stilgoe, Thomas Adams, G. L. Pepler, W. R. Davidge, J. S. Birkett, and E. R. K. Abbott. Mr. John Burns, Sir J. Wolfe Barry, Sir Alex. R. Stenning, and Sir Aston Webb are to be asked to become vice-presidents. Among the hon. members are Lord Lytton, Lord Plymouth, Mr. J. W. Whitley, M.P., Mr. Ebenezer Howard, and Mr. H. Vivian.

*Cloth Fair.*

The City Corporation seem to have no very clear idea as to how Cloth Fair shall be dealt with. Wholesale clearance of insanitary houses is opposed on two grounds. It would cost about £120,000; and it would destroy the last vestiges of antiquity—the few Jacobean houses that are so incongruously jostled by modern warehouses. Possibly Ben Jonson may have looked upon these when he was getting local colour for his quaint comedy of "Bartholomew Fair." It was here, close by the priory church of St. Bartholomew the Great, that the merchant tailors put up their stalls in the time of Rayer, the

court jester of the days of Henry II. Rayer subsequently became Raherus or Rahere, and, to his no small profit, founded also Bartholomew Fair, of which the old houses in Cloth Fair are an interesting reminiscence.

*New Offices for the Metropolitan Water Board.*

The Metropolitan Water Board has decided to appropriate the land belonging to it in Rosebery Avenue as a site for central offices, and six architects are to be invited to prepare designs for the new buildings, which are not to cost more than £80,000, and are, if it is "reasonably possible and practicable," to incorporate the Oak Room and the adjoining room at present in the offices of the New River Company in the Avenue. A professional assessor will be appointed to advise on the conditions of the competition and on the designs for the buildings.

*British Columbian Building in Lower Regent Street.*

On the site at the corner of Charles Street and Regent Street, London, formerly occupied by the Hotel Continental, the British Columbian Government propose to erect a new building, comprising exhibition hall and offices. Mr. Alfred Burr, F.R.I.B.A., is the architect.

*The New King's College Hospital.*

In connection with the description of this new building which appeared in the December issue of THE ARCHITECTURAL REVIEW, a slight correction needs to be made. The whole of the glazed bricks were supplied by The Farnley Iron Co., Ltd., Shepwood partition bricks only having been supplied by The Leeds Fireclay Co.

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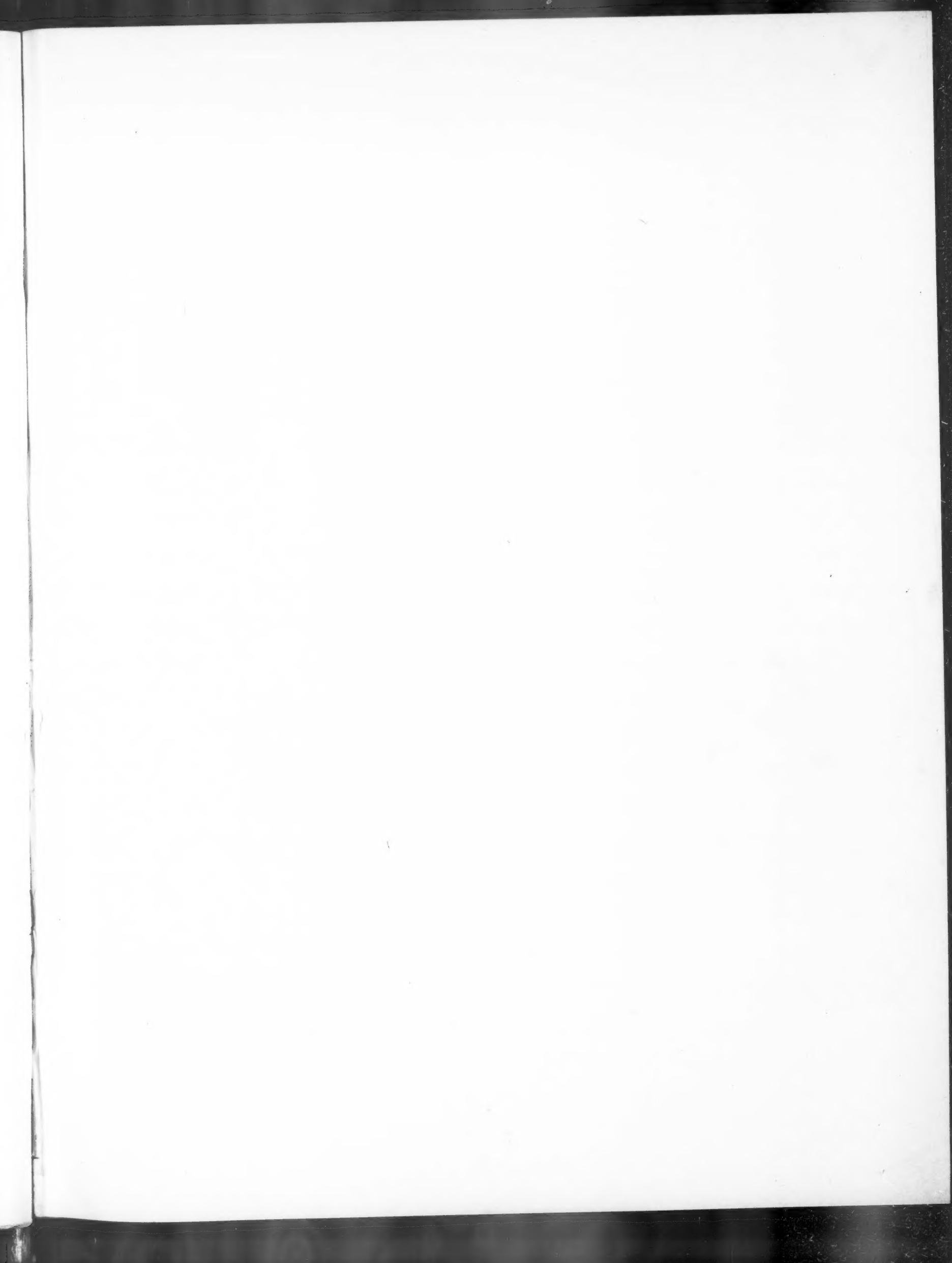
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SANTA SOPHIA, CONSTANTINOPLE.  
*From the Etching by Frank Brangwyn, A.R.A.*

# THE ARCHITECTURAL ETCHINGS OF FRANK BRANGWYN, A.R.A.

*With Frontispiece and Plates I, II, III, and IV.*

THE attempt to indicate the trend of modern art is well-nigh impossible. The various movements of the twentieth century are such as do not readily submit themselves to analysis. Indeed, it would seem as if art, in its long and arduous journey, had reached a most perplexing cross-way. A perfect confusion of finger-posts stretch out their arms in the most bewildering fashion towards every point of the compass. This way madness lies, that way merely revolt, safety is yonder, and beyond is hidden the great unknown.

Such difference of direction makes it so difficult to choose a single way that the wayfarer is content to let the decision lie with chance. Art itself does not suffer from the divergence of aim occasioned by these wanderings; it may find even the path of madness blossoming beneath its feet. Piranesi skirted that obscure way when he made his etchings of the *Carceri d'Invenzione*; and William Blake, moving in that sunless tract, found some of the most beautiful flowers.

Modern art—and by that the writer does not mean painting alone, but all its manifestations—is a vital thing. The very spirit of revolt signifies vigour. Although it is no new phenomenon in English art, it is sufficiently rare to be noteworthy. What single aim will result from the ideals of Post-Impressionism, Futurism, Cubism, and all the other movements of our times? They cannot revolutionise art, for art is only capable of slow and imperceptible change; but they may add something to it—a little here, a little there, where it grows threadbare or futile.

Without following the numberless currents of modern art, there is sufficient of surpassing interest in the course of the main stream to satisfy the most exacting.

Certain qualities in the work of Mr. Frank Brangwyn—a simple monumental character, a brilliance of colouring, and an individual way of achieving these characteristics—may be said to place his paintings somewhat apart from other men's work. The works of the late Sir Alfred East, and of Mr. D. Y. Cameron, possess something of the first-named quality. A large singleness of aim would seem to be part of Mr. Brangwyn's equipment, and it is as much due to this as to his individual strong colour-sense that he owes his present eminent position in English art. His etchings being, as a matter of course, printed in one colour, must depend to a very great extent on this singleness of aim. In all its aspects, his work, whether landscape, decoration, or etching, is marked by the monumental handling of the subject.

Man in his manifold activities, and contrasted with the work of his hands, is a subject which Mr. Brangwyn is never tired of. Consider his pictures in which the depiction of manual labour plays a part! His labourers, half-naked, whether as sawyers, miners, boat-builders, or dyers, are elemental figures—force idealised—so that there is no task, however hard, for which they would not be adequate. They express the power of collective labour, irresistible to build up or destroy. The work of their hands does not appear wonderful, for they are so strong that the wonder would be if they could not perform it.

The sea and ships, too, have exerted their powerful fascination on the artist—not altogether strange in one a

part of whose life was spent on the seas. These subjects have given up their secrets to his brush; and the derelict, the superannuated toil-worn ship, laid aside in the ship-breaker's yard, have never been treated with more sympathy than by Mr. Brangwyn.

A large part of his work consists of decorative painting, for which his peculiar temperament would seem to fit him. It is to be hoped that his example in this branch of art will be followed, as it is one in which we are not rich as a nation. It is also of particular interest to architecture, which needs the help of the sister arts in order to reach its true consummation.

However fascinating it would be to follow Mr. Brangwyn's career as a painter, the present purpose is to consider him as an architectural etcher, although it shows only a very small part of his whole activity.

A complete catalogue of his plates, to that date, was issued in 1912\* by the Fine Art Society—his publishers. It shows that he had executed some two hundred works in the ten years since he adopted etching as a relaxation from his painting.

The same marked artistic personality that had gained him a position in painting has also characterised his etching. His merit was quickly recognised on the Continent; but the English critics and amateurs, remembering "that the space to be covered should always be in proper relation to the means used for covering it," and "that in etching the means used and instrument employed being the finest possible point, the space to be covered should be small in proportion,"† did not know what to make of it. Whistler's impertinences, however, will soon be forgotten, and the example of other etchers followed in the matter of large plates. Not to mention Rembrandt's "Three Crosses," many of the great etchers of architecture employed very large plates. Vasi, the Sicilian, made a view of Rome about eight feet long, and Piranesi's "Vedute di Roma," Belotto's views of Dresden, and Canaletto's plates of Venice are all offenders in the matter of dimensions. The truth is, Whistler found himself unable to manage a large plate, just as he discovered his limitations in painting, and tried to convince everyone, with his vitriolic pen, that his own work was the complete expression in art.

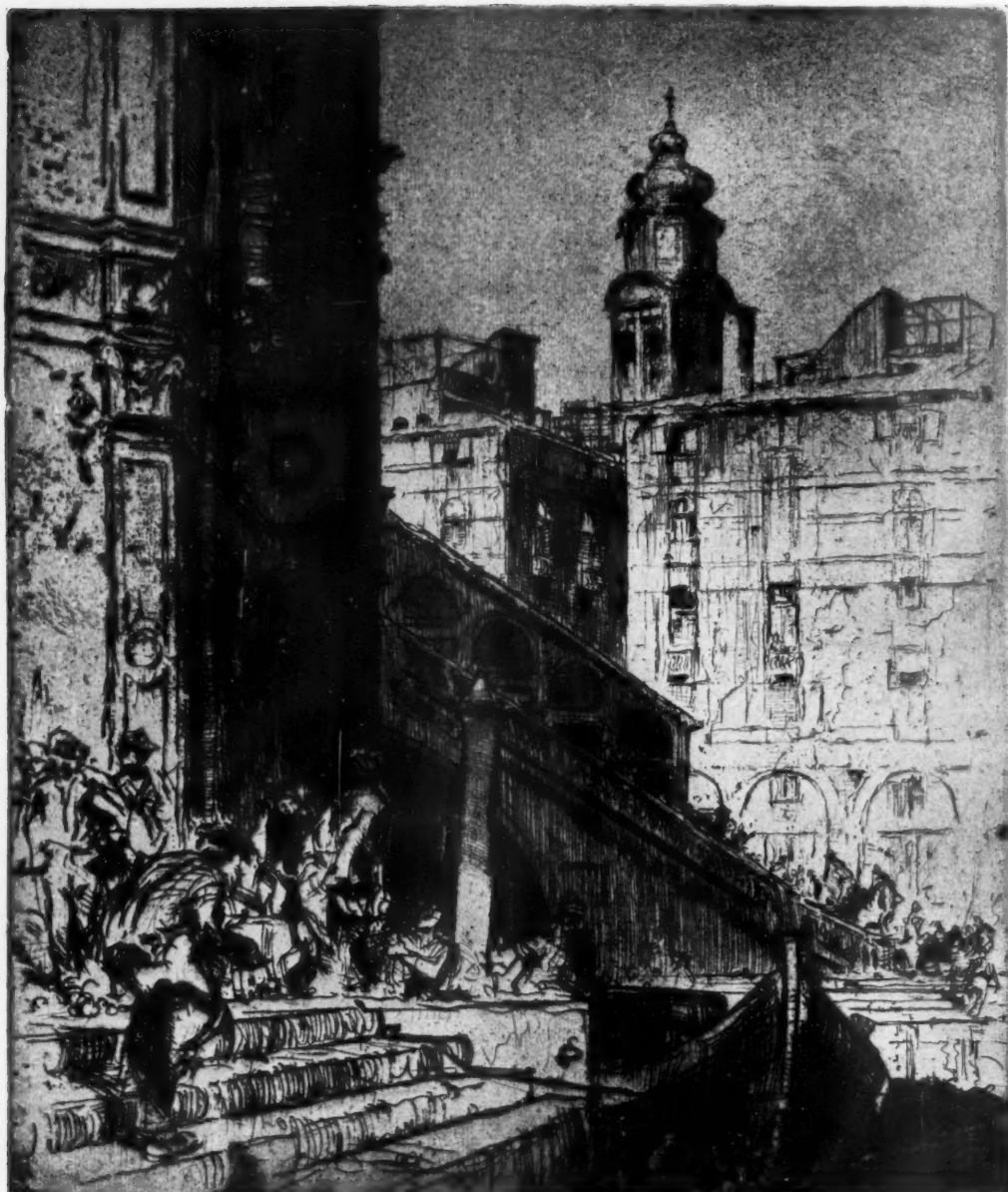
Large as are Mr. Brangwyn's plates, there is never any feeling of lack of accomplishment; nor, on the other hand, is there any appearance of overcrowding. And, again, they are never mere topographical work; it is rather the essential idea of the place and thing that is depicted. Not that this implies careless or inadequate drawing; on the contrary, his drawing is sure. In the case of ships this certainty is the result of intimate knowledge. The writer does not know whether or not Mr. Brangwyn has had any training in architecture, but his close connection with it, in his capacity as decorator, must undoubtedly have given him some knowledge of its principles.

He does not attempt, in his architectural plates, to render the detail, but rather to grasp the intention of the mass and to make it the silent background of teeming crowds. And he gives

\* Catalogue of the etched work of Frank Brangwyn, A.R.A. London: The Fine Art Society, Ltd., 148 New Bond Street. 1912.

† From a set of "Propositions" issued with Whistler's etchings—the "Venice set"—in 1880.





THE RIALTO, VENICE.

*From the Etching by Frank Brangwyn, A.R.A.*

his buildings an air of solidity and strength. The arches do not sleep; they are actively thrusting at their abutments; the stones are of three dimensions. Where detail is wanted, he draws a piece of ornament or a capital with the insight of Prout. His two hundred plates, however, deal with many other subjects, and there are very few of the labours of men that are not represented. These figure-subjects possess great dignity, some of them reminding one of the peasant figures of Millet in their monumental and native simplicity.

As a rule, in his topographical work, Mr. Brangwyn gets the effect he is aiming at by the disposition of masses of tone, in which pure line plays an unimportant part. His figures, however, are suggested with a few incisive lines, and the difference in texture between a naked body and the clothing of its lower part is always distinctive.

The same vigorous personality appears alike in the paintings and the etchings. Ideas of arrangement and strong craftsmanship are common to both. An unerring instinct for what is capable of noble treatment in nature or in civilisation marks the artist's selection. It may be a few wind-blown trees from the side of a Picardy road, or a windmill standing like a

monument on the top of a hill, or a fine building rising up majestically above the welter of mean houses; each is invested with its inherent poetry.

As an etcher, Mr. Brangwyn is fond of strong contrasts of light and shade, and generally puts a tone over the sky, sometimes by means of aquatint, sometimes by lines or dots, and sometimes by leaving ink on the plate. His aim is entirely decorative, the artist being interested more in the happy arrangement of his subject than in atmospheric effects of the morning, noon, or night: indeed, it might be said that he creates an atmosphere for the setting of his idea of things.

The following is a short critical analysis of the plates here reproduced:—

Frontispiece. SANTA SOPHIA (Copper, 20 $\frac{3}{4}$  in. by 18 $\frac{3}{4}$  in.).—This plate was etched in 1906 from a sketch made in Constantinople ten years previously. The dark masses of trees on the right and the left form a kind of arch beyond which is the wonderful building, its walls bathed in pale light and its dome touching the deep sky. A dark foreground with turbaned figures silhouetted against the white walls of Santa Sophia makes a strong base for the whole picture. The great mosque, it may be added, was built in the seventh century, and it remains one of the most remarkable structures in the world. The huge projecting

buttresses shown in the etching serve as abutments to the dome, and so sustain it. It was not until Brunelleschi raised the dome of the cathedral at Florence that architects were able to build domes which showed prominently from the outside. From the inside, however, the dome of Santa Sophia leaves nothing to be desired.

Plate I. ST. PETER'S, GENOA (Copper, 25 $\frac{1}{4}$  in. by 22 $\frac{1}{4}$  in.).—This recalls very forcibly the etchings of Rembrandt, so far as the arrangement in two planes is concerned, but in execution is typical of Mr. Brangwyn's own manner. Attention is drawn to the masterly way in which the processional figures in the foreground, and those descending the steps, are put in.

Plate II. CHURCH OF NOTRE DAME, EU (Zinc, 30 $\frac{1}{4}$  in. by 23 $\frac{1}{4}$  in.).—A certain Archbishop of Dublin, one Laurence O'Toole, died at Eu in Normandy, whilst on a mission to Henry II, King of England, to intercede for the people of Ireland. To commemorate his piety and to receive his remains, a church was founded in 1186, and dedicated to him and to Our Lady. The tomb of St. Laurence became the goal of devout pilgrimage. Miracles were wrought at the shrine, and the church acquired great renown. It became the burying-



place of the Counts of Artois. In the upheaval caused by the French Revolution, the church was used as a Temple of Reason, when the most reasonable thing appeared to be iconoclasm. Forthwith the monuments of the princely families buried in the church were broken up or thrown, with the unoffending bones, into the crypt. Busts of Marat and Robespierre replaced the memorials of Catherine of Cleves and the Prince de Dombes, in the blind way Revenge has of satisfying itself. The apse of the church, shown in Mr. Brangwyn's etching, was not built until the fifteenth century. It is made to serve as the background to a fair, full of the customary vivacity of such things. The whole makes a very interesting composition and a fine etching.

Plate III. ST. NICHOLAS, PARIS.—This has been etched since 1912, and therefore is not in the illustrated catalogue which has been referred to. St. Nicholas is an interesting church built about the end of the seventeenth century, although the tower is mediæval.

Plate IV. THE DEMOLITION OF THE OLD GENERAL

POST OFFICE, ST. MARTIN'S-LE-GRAND, LONDON.—This is a very characteristic example of Mr. Brangwyn's treatment of a subject wherein men labour with cranes and scaffolding in the midst of mighty masses of building; the dome of St. Paul's in the background adding a note of grandeur to the scene. The old General Post Office was pulled down last year.

Illustration in text. THE RIALTO, VENICE (Copper, 13 in. by 15 $\frac{3}{8}$  in.).—The contrasting vigour and delicacy of the etcher's method can be seen to advantage in this plate, where the open line is used in varying strengths. The houses on the farther side of the canal are touched in with extreme delicacy, while the deep-etched work of the near buildings and under the soffit of the arch of the bridge never degenerates into blackness.

Illustration in text. OLD HOUSES, GHENT (Copper, 24 in. by 21 $\frac{3}{4}$  in.).—The houses are those of the Spanish Guild, and are typical examples of the many-windowed houses of the Low Countries.



OLD HOUSES, GHENT.

From the Etching by Frank Brangwyn, A.R.A.

## BROUGHTON CASTLE.—II.

By J. ALFRED GOTCH, F.S.A., F.R.I.B.A.

*With Photographs specially taken for "The Architectural Review," including Plate XI.*

(Concluded from p. 124, No. 205.)

AT the time when Broughton Castle was first built, the heart of a house was its great hall. This was the room where the household ate, lived, and slept. The lord himself, and probably his family, were able to retire for the night to places of seclusion; but during the day there was, as a rule, no other room in which to pass such leisure as the pursuits of the time allowed. The "lady's bower" was by no means so often found as ballads would lead one to suppose. Here at Broughton, however, the family were well supplied with rooms of their own, there being as many as five or six at the east end of the hall, in addition to the chapel. These rooms still remain, as well as the vaulted passages leading to them, and they lend an engaging air of antiquity to the house. It is interesting to see how in ancient houses "the whirligig of time brings in its revenges." These very rooms, which must have been the pride of the original builders, were deserted by their successors of Elizabeth's time in favour of the larger and lighter ones which they added at the other end of the hall. Now, once more, they have been taken into daily use. So, too, with the hall; at first it was a living-room—the living-room, in fact;

then, some century or so ago, it became a vestibule; now it has again become a living-room. But the bare stone walls hardly strike the right note. Bare walls were never fashionable where there was money to cover them. Tapestry or panelling was used if it could be procured; if not, the walls were plastered. It is, as a rule, no true archaeology to show the naked stone, either in churches or houses—and at Broughton the plaster ceiling makes the bareness of the walls look more than usually gaunt (see illustration on opposite page).

Among the ancient rooms reached from the vaulted passage is the chapel, an interesting relic of early times. It is but

small, hardly larger than would suffice to hold the officiating priests, and it is not improbable that the family may have taken their part in the services in an upper room which has an opening into the chapel. Some years ago this room was used as a bedroom, and as the visitor lay in bed he could look down into the chapel through this opening and obtain a view of the interior, including the altar. This led Bishop Wilberforce to observe that at length he had learnt the meaning of the phrase,

"Saints rejoicing in their beds."\*

These ancient rooms well merit the attention of the student, not only for their relation one to the other, but also for the detail of their construction and their ornament. Here he can see, applied to domestic uses, the same construction and the same ornament which more frequently he finds in churches; showing, if it needs to be shown nowadays, that the same methods were applied to all buildings indifferently, and that there was no essential difference in style between ecclesiastical and domestic architecture.

To walk from these stone-vaulted rooms, with their little windows, into the large and cheerful rooms of Elizabeth's days, at the other end of the house, is to emerge from mediævalism

into modernity. It emphasises in a peculiar way the change that came over house-building during the "spacious days" of which we all have heard. There was no longer need for defence, no more cause for sitting on a cold stone seat to gaze out of a narrow window on to the restricted bounds of the courtyard, no necessity to guard against fire by vaulting the rooms with stone. Windows might now be as large as heart could wish, rooms as lofty as the thickness of the wood floor overhead permitted. Ceilings could be as dainty as the



CHIMNEYPIECE IN "STAR CHAMBER."

\* Murray's Handbook of Oxfordshire.





HALL.

plasterer could devise, walls as handsome as intricate panelling could make them. Houses, in short, were now built for pleasure and delight, not merely for shelter and safety.

This momentous change is well realised in looking at the western rooms at Broughton—in particular the drawing-room, with its ample windows, richly panelled walls, and a busy ceiling wrought in geometrical patterns (see illustration below and Plate XI). In one corner is a peculiar feature in the shape of a small porch projecting into the room. There are comparatively few such features to be found elsewhere—perhaps a dozen might be found in the whole country. Usually this device was adopted owing to the exigencies of planning, in cases where the neighbouring room had to be entered from the same porch. But here, as it happens, there was no other room to enter, and the porch must have been introduced either as an agreeable feature, or in order to check the draught. The arrangement had a mediæval ancestry; but there are very few “spur” doorways, as they are sometimes called, which are so highly elaborated as this one at Broughton. Its most conspicuous ornament is the roundel containing the owner's arms, the same arms that are carved over the oriel on the front; and the thought may occur to the carping critic that as the particular feature which contains the arms is out of propor-

tion to its surroundings, so the notions of family grandeur which that period loved to embody in heraldic display were a little out of proportion to the essential facts of life. But let that go; no student of architecture will take exception to the foibles of these old squires in their love of heraldry when he remembers the help he gets in tracing the history of a building from the arms he finds upon it.

The Latin sentence inscribed below the arms, “*Quod olim fuit meminisse minime juvat*,” is said to record the regret of the Lord Saye and Sele of the time for the part he had taken in the great Civil War, at the beginning of which he was an ardent Parliamentarian. But times change and we change with them, and this particular lord ultimately saw what he considered to be the error of his ways, and after the Restoration he was in high favour with Charles II. The inscription looks as though it had been there from the outset;

and, if so, it must have been in existence for more than half a century before this Lord Saye and Sele found grace in his later years. In his earlier no one was keener for the Parliament than he; and not only did many meetings of leaders take place at Broughton, but the great spaces in the roof were utilised as barracks for Parliamentary soldiers.

When the present writer was first at Broughton, on one of



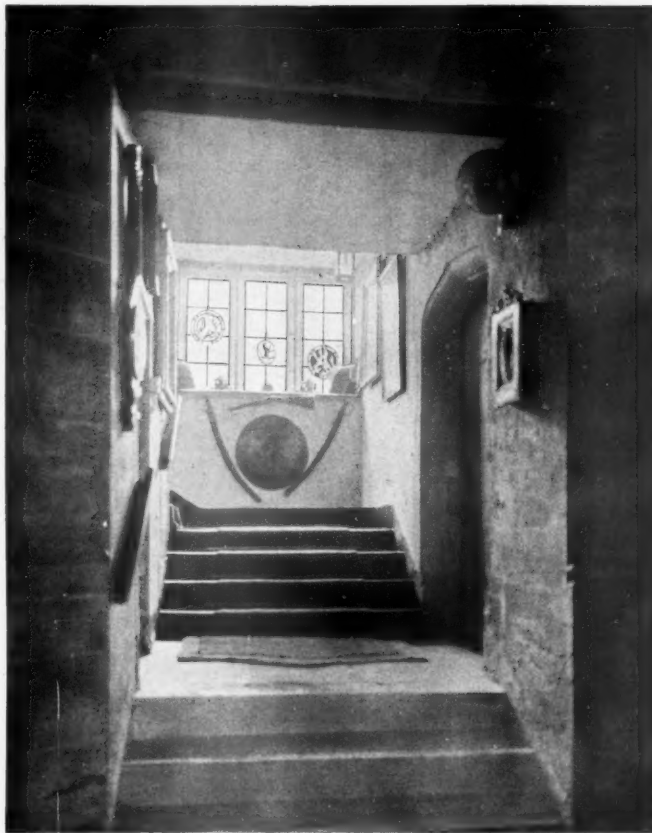
DRAWING-ROOM.



the delightful excursions of the Architectural Association, the old lord of that time showed him and a few others over the house. He pointed out the barracks, he pointed out the stairs by which they were approached, called, he said, to that day, "Mount Rascal." He indicated the room in the roof where conferences were held among the chiefs, and the leads to which they resorted to cool themselves after a heated discussion, and at length, carried away by the warmth of sympathetic memories, he leaned over the parapet and shouted to an astonished sketcher below, who had not been present to follow his train of thought, "No taxation without Parliament." This was many years ago; but his grey hair, his frail yet animated figure, and his thin high voice still linger in one's memory.

There are yet other rooms of the Elizabethan period. One over that already mentioned has a rich plaster ceiling and a frieze. The geometrical pattern is emphasised at intervals with large pendants, which may be a reminiscence of the stone drops common in the fan-vaulting of a hundred years earlier. This particular ceiling gives the date of the Elizabethan work, for on some of its panels are the initials of the Richard Fiennes of the time and the figures 1599. On others are family cognizances, among them being the Fiennes lion. There is another room, called the "Star Chamber," with a simpler ceiling and a fine chimneypiece. More often than not the principal ornament on a chimneypiece of the time was a shield of the family arms, supplemented perhaps by those of the wife. But sometimes bolder flights were taken, and figure-subjects of an allegorical nature were introduced. As the ordinary English plasterer was no great hand at modelling the human figure, these efforts are frequently more admirable in intention than in execution. In this case, however, an artist of more than common skill was employed; and although the modelling is hardly up to the standard of the best Italian work, it is decidedly above the average. The subject of the central panel is a dance of dryads, and there is quite a pleasing play of movement among the nymphs (see page 28).

The Long Gallery has little of Jacobean work about it;



STAIRS LEADING OUT OF HALL.

indeed, it may be doubted whether it represents the original apartment of that name. Opening off one end of it is a bedroom called after Queen Anne of Denmark, wherein is the stone chimneypiece illustrated below.

These are the most noteworthy features of the interior; but the whole house is full of interest.



LONG GALLERY.



"QUEEN ANNE'S" BEDROOM.

## THE MUSEUM AND THE SALON.

By H. BARTLE COX, A.R.I.B.A.

*With Photographs specially obtained for "The Architectural Review," including Plate V.*

PARIS for the past, Paris for the present, with its myriad appeals, has a voice for all, ready to acclaim alike the pedagogue and the practitioner. Recently, Paris has been enriched by a valuable legacy of art treasures in the form of the Musée Jacquemart-André, which was officially opened on December 9th last by the President of the Republic. This luxurious collection, in the Hôtel Jacquemart-André, recalls in many ways the Wallace Collection in London. It consists chiefly of works of painting and furniture belonging to the fifteenth-century Italian and eighteenth-century French, with some works of other schools, notably Dutch of the seventeenth century, and a few antiques. The museum represents a movement that once was of great value. Presumably, art in the Europe of the nineteenth century having been at a low level, interest was aroused in the fine works of past ages. The dilettanti were useful pioneers; museums were founded and enlarged, and archaeologists became important. This was one point of view in art, but it was limited, and only served as a preparation for a modern activity. Thus it is worth chronicling that, simultaneously with the inauguration of this historically interesting museum, the eleventh exhibition of the Salon d'Automne was opened, representative of modern activity in art, the liberty of which to some has the quality of the ideal, while regarded by others as mere licence.

Turning first to the museum, we may note that the Hôtel



MUSÉE JACQUEMART-ANDRÉ: SALON D'ATTENTE.

Jacquemart-André, 158 Boulevard Haussmann, is a somewhat grandiose edifice, designed by the architect Paren in 1870, in a modern Louis XIV style, with curved carriage-drives and imposing stables. The interior is tastefully arranged. Old works of art, such as doors and chimneypieces, etc., are built in as part of the fabric, and painted ceilings and frescoes have with great dexterity been taken from their original positions and reinstated in this sumptuous mansion. Over the weirdly-designed staircase appears the much-talked-of fresco, about

23 ft. in length by 13 ft. in height, originally painted by the Florentine painter Tiepolo in the grand vestibule of honour of the Villa Contarini at Mira, on the Brenta. It represents the visit of Henry III to the Villa of Mira. This fresco was bought for 22,000 francs, and is now said to be worth more than a million.

One is most charmed by the eighteenth-century French rooms, where everything is in style—the architectural decoration, the furniture, carpets, upholstery, tapestry, trinkets and sculpture, with paintings by such men as Boucher, Nattier, Fragonard, and Watteau. Included in the collection also are busts of both of the famous architects, Jacques-Jules (see Plate V) and Jacques-Ange Gabriel.

The museum was left to the Institut de France by Madame André, née Jacquemart, painter and pupil of Léon Coignet. After her marriage in 1881 she gave up painting in order to assist in enriching the collection of her husband, to whom the museum owes its origin.



MUSÉE JACQUEMART-ANDRÉ, SALLE IV: "LE DÉBUT DU MODÈLE," BY FRAGONARD.





SALON D'AUTOMNE, 1913: "UNANIMITÉ," BY F. HODLER.

Édouard André was the son of a banker, born in 1833. He became an officer in the army and assisted in the campaigns of Italy and Mexico, but in 1863 relinquished his uniform so that he might consecrate his life and fortune to the arts. It has been estimated by the most severe connoisseurs that the united collection of M. and Mme. André is worth 50 millions of francs.

To collect the works of the dead has its use, but it is not very encouraging to the living. A great patron of art, whether a monarch, a pope, or a democracy, is a force that feels the necessity to assist the spirit of its age. The Salon d'Automne is democratic in so far that it stands for liberty in art, individualism, and the non-acceptance of arbitrary standards of criticism. This annual exhibition, though disturbing to the pedagogue, holds out opportunities to the man of ideas, and, in consequence, has met with fierce opposition on the one hand and notable success on the other.

The eleventh annual exhibition, which was officially opened by M. Léon Berard, Under-Secretary of State for the Beaux-Arts, in the Grand Palais of the Champs Élysées, comprises no fewer than 2,184 exhibits of painting, sculpture, drawing, engraving, architecture, and decorative art, besides special exhibits of children's books, models of stage scenery, and toys by Russian peasants.

In painting there are many "unarrived" but interesting attempts—things to spur one on, and many unquestionable successes also, as witness two pictures by Maurice Denis (the artist who was responsible for the ceiling decoration of the new Théâtre des Champs Élysées) and a picture that was much studied by sixteen Ministers on the opening day, entitled "Salle à Manger de Campagne," by Pierre Bonnard. Of the special exhibits, that by Ferdinand Hodler, the powerful Swiss painter (see illustration on this page), has attracted the greatest attention.

In sculpture the most noteworthy feature is the exhibition of work by Rodo de Niederhausern, comprising 72 examples, among which foreign visitors would be interested in his statue of Verlaine, much resembling Rodo himself. His statue of Verlaine will have been noticed by visitors to the Luxembourg Gardens, but his chef-d'œuvre is "Jérémie pleurant sur Jérusalem," now placed under the centre of the domed octagon



MUSÉE JACQUEMART-ANDRÉ, SALLE XIII: CEILING BY TIEPOLO; TAPESTRIES FROM BRUSSELS ATELIER OF VAN DE BORCHT.



of the Avenue d'Antin, of which Rodin writes: "Ceci est totalement beau et restera un bel exemple pour nous tous."

Architecture is absorbed in the section devoted to decorative art, which is essentially modern in spirit and treatment. Some of the decoration is startling to people who are not accustomed to research in art, and may be regarded as audacious, as which it is certainly more invigorating than a repetition of the orthodox.

The contrast between the Musée Jacquemart-André and the Salon d'Automne lies in the difference between a collector and a producer. Both have their use and both their abuse, and for both we should feel thankful. The one, however, was gracefully received, while the other was received in spite of opposition.

### A GARDEN HOUSE.

IN THE ARCHITECTURAL REVIEW for November last there appeared a series of photographs of the garden attached to Mr. J. H. Bowman's house at Greenham Common, Newbury. The photographs reproduced on this page show two additional views of the delightful summer house in the same garden. This attractive little structure, which was designed by Mr. Mervyn Macartney, is placed at the end of a wall which divides the upper garden from the lawn and lower garden. Thus set, it takes its place very happily in the general scheme, forming a focus of interest from many points.

In connection with it one may well recall what a great change in the design of garden houses has taken place since Victorian days. It is now well recognised that a "rustic" conglomeration is not at all to be commended as an appropriate feature in a garden. The gnarled fragments, glistening with varnish and bedizened with Virginian cork, have, fortunately, lost their whilom attraction; the architect, with better taste, having turned to other models, and sought to make appropriate use of the same materials as those employed for the house itself. This is admirably shown in the case of the garden house at Greenham Common. It is, as it should be, quite unpreten-



Photo: "Arch. Review."

LILY POND AND GARDEN HOUSE, GREENHAM COMMON, NEWBURY.

tious, but of a most pleasing form. The bell-shaped roof, covered with tiles, and having broad strips of lead over the ridges, is particularly elegant in effect, while the little vane above has an air of delicacy that is captivating.

The floor of the house is about on the same level as the top of the wall, and a flight of steps leads up to it. Most delightful views are gained on all sides over the immediate gardens and over the great rolling country around.



VIEW OF LAWN AND GARDEN HOUSE, GREENHAM COMMON, NEWBURY.

Photo: "Arch. Review."

## SOME OLD-TIME LIGHTING ACCESSORIES.

By INGLESON C. GOODISON.

*With Plates XII, XIII, and XIV.*

IT would appear that, with the banishment of wax candles as sole illuminant, the art of designing æsthetically satisfactory accessories for artificial lighting also suffered a like extinction. It is true that lamps for oil, and even for gas, upon their first introduction, provided, for a brief period, no difficulties which were insurmountable to designers schooled by tradition and living in an age when true artistry was instinctive, and good taste the birthright apparently of rich and poor, of court, city, and secluded village; but such examples are relatively rare, and their brightness is but the flicker among dying embers—the amazing commercial activity of the mid-nineteenth century gave us indeed new lamps for old, and substituted the art-school for the artist, thereby exchanging the debased currency of “art metalwork” for true specie.

It is a pleasure therefore to turn to our golden epochs and to contemplate the productions of a time when the patron, too, was informed, so that merit in design and workmanship was sure of recognition, and whether the material be paste and pinchbeck, or true diamonds and refined gold, the talents of the artist eclipsed his material, however gross or precious. Forgetting for a moment aspects of politics, morality, and ethical considerations, which, like the ruby lights before the scena at a playhouse, merely serve to dim our perception, we may admit that the sumptuary arts in England received an immense and incalculable impetus under the Stuarts; and, historians, biographers, and essayists apart, it is easily demonstrable that those arts were far from extinct under the four Georges who succeeded them. When shutter and curtain “locked fair daylight out,” and the link-boy “whose flambeau gilds the sashes” plied his course, silver sconce and branching

chandelier, gilt torchère and crystal lustre, not only shed radiance upon “fashionable frailty and stubborn antiquated virtue,” but kept alight the flame of *Art*, and, unlike many of the beauties who danced or coquetted under their effulgence, these old-time exemplars of the “little arts which adorn or perfect life” would bear the closest scrutiny in the light of day, and “have not lost a tooth nor got a grey hair” with advancing years. Silver sconces of the period of Charles II

now grace the Royal and certain private collections of England, and pairs, or sets of four, six, and eight, of the succeeding reign, are still more numerous. Famous silver-smiths under William and Mary and Queen Anne, such as Andrew Moore, John Hobson, Philip Rolles, Benjamin Pyne, John Bodington, Hugh Roberts, and John Rand, did not disdain to employ their skill in translating the claims of utility into motives of artistic fancy, as their remaining productions testify so eloquently. An example of a one-light silver sconce, one of a pair made in 1703-4, by the before-mentioned John Rand, of Lombard Street, is illustrated on Plate XII. The back-plate, con-



CARVED OAK CHANDELIER, SPEKE HALL, LANCASHIRE.\*

sisting of a repoussé cartouche or escutcheon, of superb workmanship, is pierced, and decorated with chased strapwork scrolls, seated amorini holding garlands and supporting a flaming vase, and vulture-heads, “erased,” and bearing festoons in their beaks; while the burnished central compartment, enclosed within a gadrooned band, is engraved with a coat of arms. The S-shaped candle-branch is hexagonal in cross-section and ornamented with turning, and bears a wax-pan, with gadrooned edge, and a turned and moulded candle-socket. Of less costly material is the capital one-light sconce in gilt lead, from Belton House, Grantham,\* illustrated on page 36,

\* Reproduced by courtesy of “Country Life.”



EIGHT-LIGHT SILVER CHANDELIER: THE ORIGINAL AT  
KNOLE PARK, SEVENOAKS.

which fully meets an objection sometimes raised against silver sconces, that they are occasionally unsubstantial in appearance, or light in scale, when in juxtaposition with bolder architectural features. A massive one-light silver sconce, the production of Philip Rolles, *circa* 1697-8, is in the possession of the Earl of Ilchester, at Melbury. This is in the form of a narrow wall-bracket, or console, of cast and chased silver, 14½ in. long, having an applied acanthus-leaf on the face, bearing a pendant of boldly-modelled oak leaves, and topped with a decorated finial. The candle-branch is S-shaped, having in the centre an applied ornament composed of convex fluted "shells," in which a repoussé motif still holds sway.

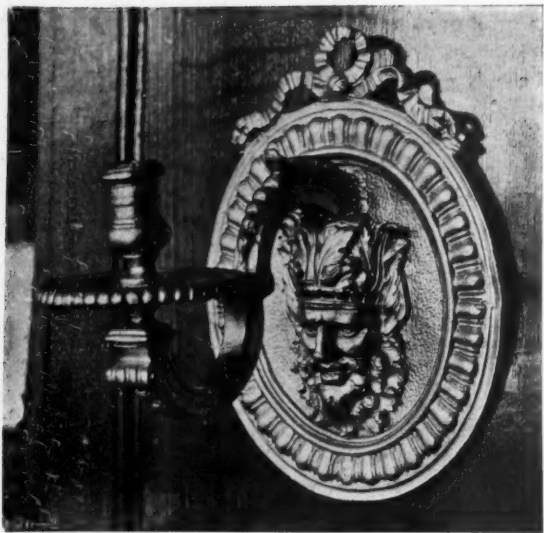
Silver chandeliers—the "hanging branches" of old inventories—are, of course, rarer than sconces, having been made in smaller numbers, and also because many were melted down, not only when plate was in nomination to pay the tax, but when change of fashion caused their owners to have them converted into candelabra or candlesticks. In the King's Presence Chamber at Hampton Court Palace is a fine silver chandelier,

consisting of eight large and four small branches, and at least six others were at one time in the Royal apartments at Windsor Castle. Further examples are to be found at Hardwick Hall, at Knole Park, and in the possession of the Duke of Buccleuch. A very ornate and graceful chased silver eight-light chandelier of about 1690, from Knole Park, is illustrated on this page. The Treasury of the Kremlin, at Moscow, which contains so much fine plate of English workmanship, possesses two silver chandeliers commissioned from the accomplished silversmith, Paul Lamerie, in 1734-5. Each has a massive central body consisting of turned mouldings decorated with flutes, foliated scrolls and intersecting strap-work, and carries



GILT WOOD CHANDELIER, FORMERLY AT HOLME LACY, HEREFORDSHIRE.





GILT-LEAD SCONCE, BELTON HOUSE, GRANTHAM.

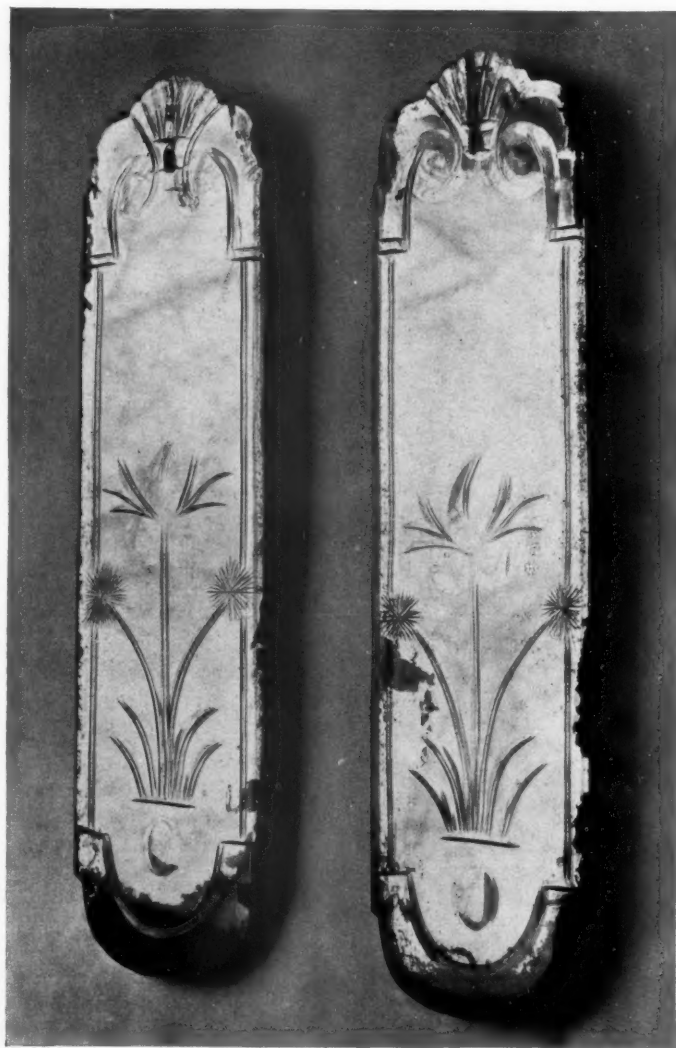
sixteen branches—the one with two tiers and in two sizes, and the other in a single row—embellished with satyr-heads and enveloping acanthus foliage, and borne by bold female mascarons, the wax-pans and candle sockets being adorned with acanthus-leaves and moulded strapwork.

Contemporaneously with silver chandeliers, imposing English or French examples of carved-wood, heavy gilted upon a foundation of gesso-stucco, were being made, as the pattern-books containing designs of this period amply demonstrate, and examples are (or were, until dispersed by sale) to be found at Speke Hall, Parnham, Brympton, Holme Lacy, and Hamilton Palace, three of which are illustrated in the accompanying photographs. These consist usually of a bold central stem or body, sometimes of vase-like formation, as in the example at Brympton, near Yeovil, which is one of a pair formerly in Kensington Palace, dating from about 1690-1700, moulded and carved with great spirit and directness, and surmounted by the Royal crown. The applied conventional "leaves" on the branches of this chandelier are identical with the repoussé metal leaf-work to which Jean Tijou has accustomed us in his elaborate ironwork of the same period, and the tasseled "drapery" is also a characteristic decorative motive of his time. The eight-light wooden chandelier illustrated on the preceding page\* is one of a number formerly at Holme Lacy, and a sumptuous example "in the flesh" of a type frequently delineated by Le Pautre, Bérain, and Marot, whose pattern-books formed a source of unlimited inspiration to their contemporaries, and largely account for the homogeneity of style during the long period of their influence. A wooden chandelier of remarkable elaboration and fine workmanship is illustrated on Plate XIV. This example, which is reputed to be of French design and provenance, of the Louis XIV period, was formerly in the Hamilton Palace collection, dispersed in 1882, and now hangs in a gallery of the Victoria and Albert Museum, South Kensington. The gilt torchère, illustrated on Plate XIII, is also stated to be French in origin and workmanship, and approximately of the same period. Splendid torchères of silver, and carved-wood, gilt, of the late Stuart period, are preserved at Windsor Castle, Hampton Court, Kensington Palace, Knole Park, Petworth, and Ham House, and served as stands for the accommodation of branching candelabra, or perfume-jars, and for kindred offices. Torchères in silver were generally units of the suites of silver furniture, examples of which still survive to

witness the luxury and display, and moreover the artistic accomplishment, of their day.

Somewhat later in date is the gilt-wood chandelier which hangs in the chapel of Kirkleatham Hospital,\* illustrated on the opposite page. Its eight branching arms spring from an elaborate central body, and are topped with eagle or phoenix heads, spirited in conception, bearing moulded nozzles of gilded brass.

In the generality of churches, colleges, and houses of the seventeenth and early eighteenth centuries, handsome chandeliers of cast and polished brass, with bold central stems and light branching arms, were customary, such as that in the King's Guard Chamber at Hampton Court Palace; and numerous examples of this type—exhibiting, however, some interesting variations in detail—have survived. An exceedingly handsome specimen is in St. Helen's Church at Abingdon, while others are to be found in St. Mary's at Horsmonden, Kent, and Parham and Northiam Churches, Sussex, as well as in several of the colleges of Oxford and Cambridge, in the City Churches of London, and in houses too numerous to particularise. The ten-light brass chandelier illustrated on the opposite page, from St. Mary's Church, Newmarket, is chiefly remarkable for the fact that the branches spring from the large bulbous member of the central stem, which is very rarely the case, the slender drooping and recurving arms of the more elegant examples being attached, almost invariably, to an annular member on the neck of the stem, and above the ball, a fact which has escaped the



CUT-GLASS SCONCE PLATES, EARLY EIGHTEENTH CENTURY.

\* Reproduced by courtesy of "Country Life."

generality of modern perpetuators of this pattern, who depend upon slender recollection, or perhaps disdain reference to the generic type. The Palace of Hampton Court contains an unusually fine and early example of the "crystal" chandelier, succeeding patterns of which persisted throughout the eighteenth century. In the Treasurer's House, York; at Groombridge Place, Kent; in the Guildhall, and Pump Room, at Bath; at Stourhead, Wilts.; Saltram, Devon; Coventry House, Piccadilly, and elsewhere, the efficacy of cut glass for lighting accessories is well represented. The last-named example is illustrated on the next page, and is typical of the smaller cut-glass chandeliers of about 1730-1760, before the introduction of the veritable cascade of glass "drops" which characterises those of the later Adam period.

Brilliant cut-glass sconce-plates, like the pair from the writer's collection illustrated on the preceding page, were in use during the Stuart-Orange and early Georgian periods, and were occasionally elegantly shaped and framed within borders of gadrooned silver, or of gilded wood. The wooden back-plate, behind the mercurial-silvered, bevelled, and "brilliant-cut" glass plate, was extended at the base to carry a small gilded and chased brass socket, into which was fitted a loose curving arm bearing a dished wax-pan and moulded nozzle of the same material. These little brass sockets were freely distributed also upon the styles of panelling, chimneypieces, and upon mirror and picture frames, to afford convenient means of local illumination when desired. The girandole, or "twisting-branch," is a familiar feature upon mirrors of the rococo and succeeding periods, and in old correspondence giving orders or directions to tradesmen one often encounters an item such as "1 pr. of gilt double-



WOOD CHANDELIER IN THE CHAPEL, KIRKLEATHAM HOSPITAL, YORKS.

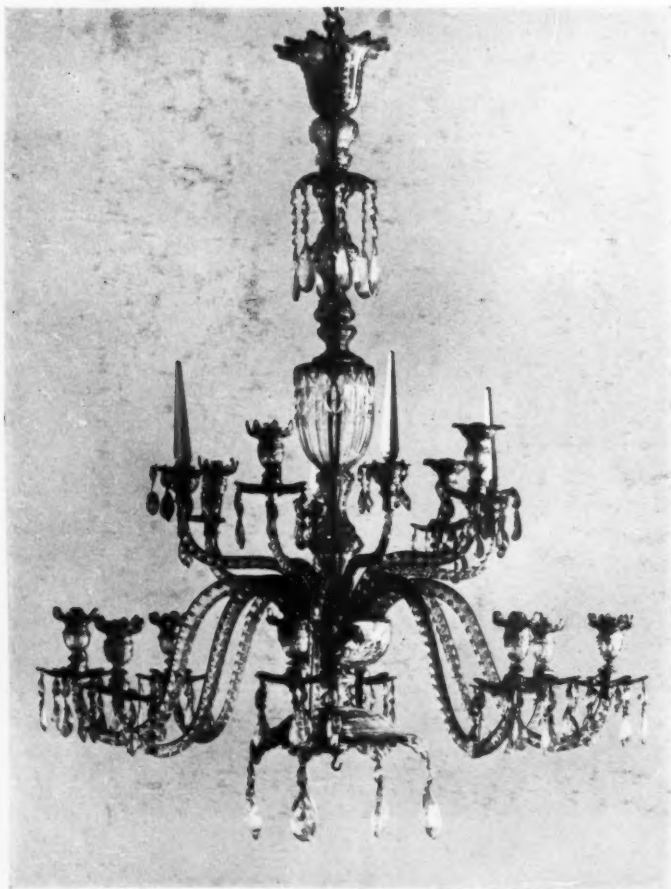


BRASS CHANDELIER FROM ST. MARY'S CHURCH, NEWMARKET.

snaked branches" which may be accompanied by the characteristic formula of the day—"I should wish to have these the best that can be had"!

Hanging lanterns of gilt brass or copper depended from the ceilings of noble halls and magnificent staircases, their primitive radiance casting bold velvety shadows, disturbed and vivified by every current of air. The beautiful wall lanterns in the hall at Ditchley, probably designed by Kent, are notable examples of a further type, and of the same period is the "lantern of copper, gilt, for eighteen candles, brought from Houghton" to Lord Chesterfield's house in Mayfair. Robert Adam designed many lanterns, as his drawings remain to prove, and his, probably, was the example in Coventry House, Piccadilly, illustrated in *THE ARCHITECTURAL REVIEW* for December 1913, as well as that in the staircase hall at Saltram, which is decorated with his favourite ram-head motif. The universality of Robert Adam's genius is displayed in the fine set of iron stands, and branching candelabra, in the imposing hall at Kedleston—simple, elegant, graceful, and yet free from that "littleness" and "embroidery" with which, occasionally, his work may justly be charged.

A charming convoluted single-arm sconce, dating from 1795, is illustrated in Mr. Frederick Bradbury's "History of Old Sheffield Plate," being made of the copper-rolled silver-plate which was fashioned into so many elegant and graceful domestic appointments, until banished by so-called electroplating. Space does not permit an incursion into the realm of candelabra, candlesticks, or table equipage, so rich in fine objects, destined to shine and illuminate, and the magnificent lighting accessories of the Empire period have been reserved for future consideration.



CUT-GLASS CHANDELIER, COVENTRY HOUSE,  
PICCADILLY, LONDON.

## PLATE ILLUSTRATIONS.

Plates I, II, III, IV.—Etchings by Frank Brangwyn, A.R.A.: Etching to Mr. Brangwyn is a relaxation from his oil-paintings and the large decorative schemes with which his name is so closely associated. But the same force and individuality pervades his whole work, and thus we find his etchings stamped with a character which at once distinguishes them as his own. The reproductions in this issue are typical examples of his work, though necessarily the half-tone process cannot preserve all the quality that the original etchings possess. Detailed references to the subjects of the plates will be found in the article on page 25 of this issue.

Plate V.—Bust of Jacques-Jules Gabriel: As a portrait bust this displays the highest qualities of artistry. It arrests the attention both by the striking physiognomy of the architect and the brilliant arrangement and execution of the sculptor. Lemoine was one of that remarkable band of artists who flourished in France during the eighteenth century.

Plates VI, VII, and VIII.—The Gilmour Hall, Students' Union, Liverpool: Within recent years there has been a revived interest in Greek architecture, many advocates contending that only by a return to the fountain-head for inspiration can a fresh basis be found for modern work. It is on these lines that the Neo-Grec style has been developed. A notable example is seen in the Gilmour Hall of the Students' Union—a club in connection with Liverpool University, where the architect, Professor C. H. Reilly, has adapted the Greek Doric to the requirements of a debating chamber and concert hall. Particulars of the work will be found in the short article on page 40.

Plates IX and X.—No. 13 Lansdowne Road, Holland Park, London: This is the residence of Mr. Edmund Davis, the well-known art collector. It is not a new house, but several new rooms have recently been carried out under the direction of Mr. E. W. Marshall, F.R.I.B.A. The dining-room is the chief of these, notable as being the transplantation of some woodwork from an old house in Bedfordshire attributed to Inigo Jones. Another example of old work adapted to modern uses is seen in the hall, where some panelling from a house at Uttoxeter ascribed to Wren has been incorporated. Of the essentially new rooms, the music-room and the "Conder" room claim chief attention, both of them being embellished by notable works of art. Some further particulars and illustrations of the house will be found on page 39.

Plate XI.—Drawing-room and Dining-room, Broughton Castle: The drawing-room has some fine oak panelling of Elizabethan date which was painted white at a later period, though now restored to its original appearance. The oil-painting over the stone chimney piece is of Dutch character. In the dining-room, which is in the older part of the house, the stone vaulting is particularly interesting. (See article on page 28.)

Plate XII.—One-light Silver Sconce: This is a very characteristic example of its period—the Stuart. The back-plate is chased and repoussé, and of superb workmanship. (See article on page 34.)

Plate XIII.—Gilt Torchère: This is stated to be of French origin and workmanship, of the Louis XIV period. It is now in the Victoria and Albert Museum, South Kensington. (See article on page 34.)

Plate XIV.—Wooden Chandelier, Louis XIV Period: This example, remarkable alike for its beautiful design and execution, is in the same collection. (See article on page 34.)





Plate I.

ST. PETER'S, GENOA.  
*From the Etching by Frank Brangwyn, A.R.A.*

February 1914.

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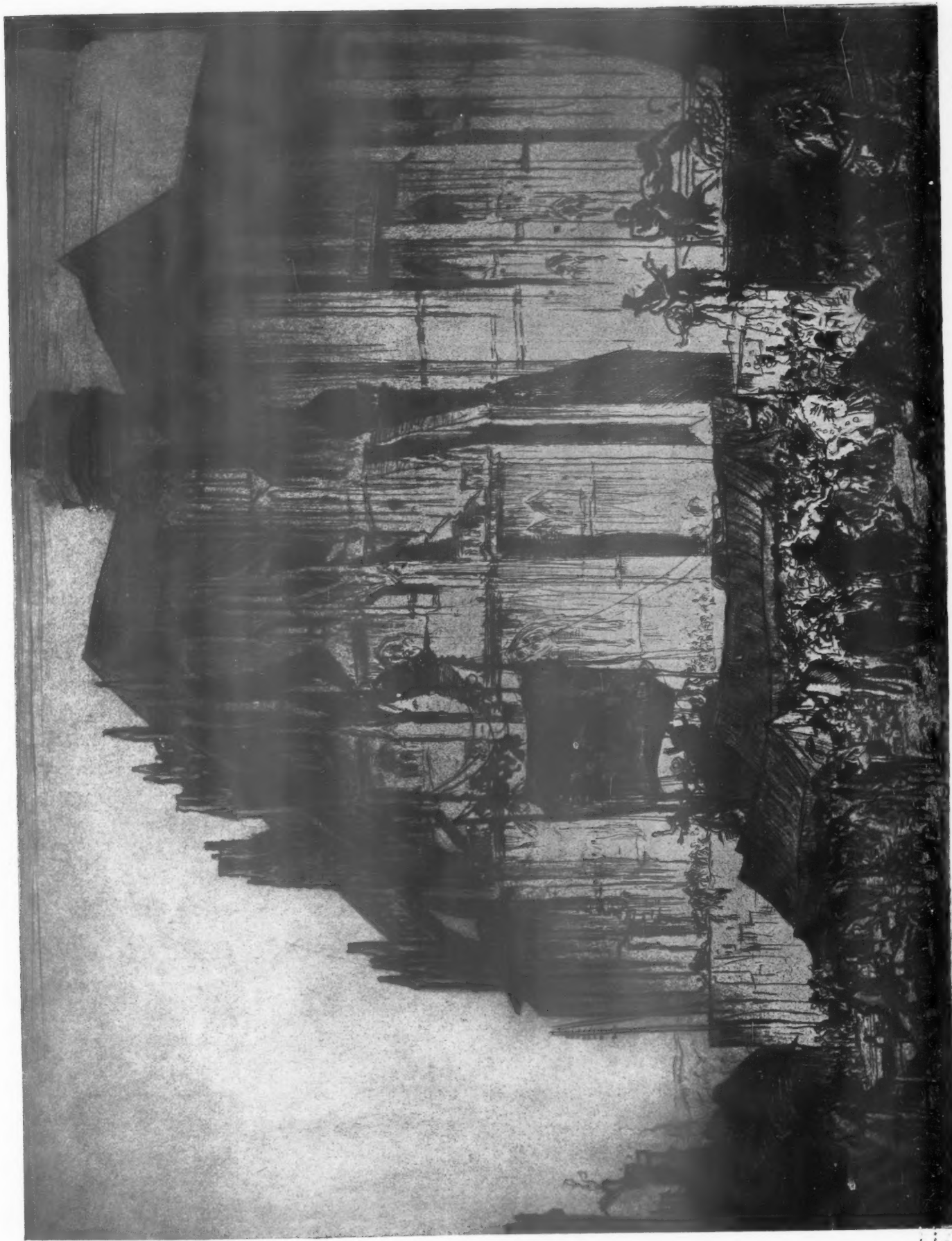


Plate II

NOTRE DAME, EU.

*From the Etching by Frank Brangwyn, A.R.A.*

February 1914.



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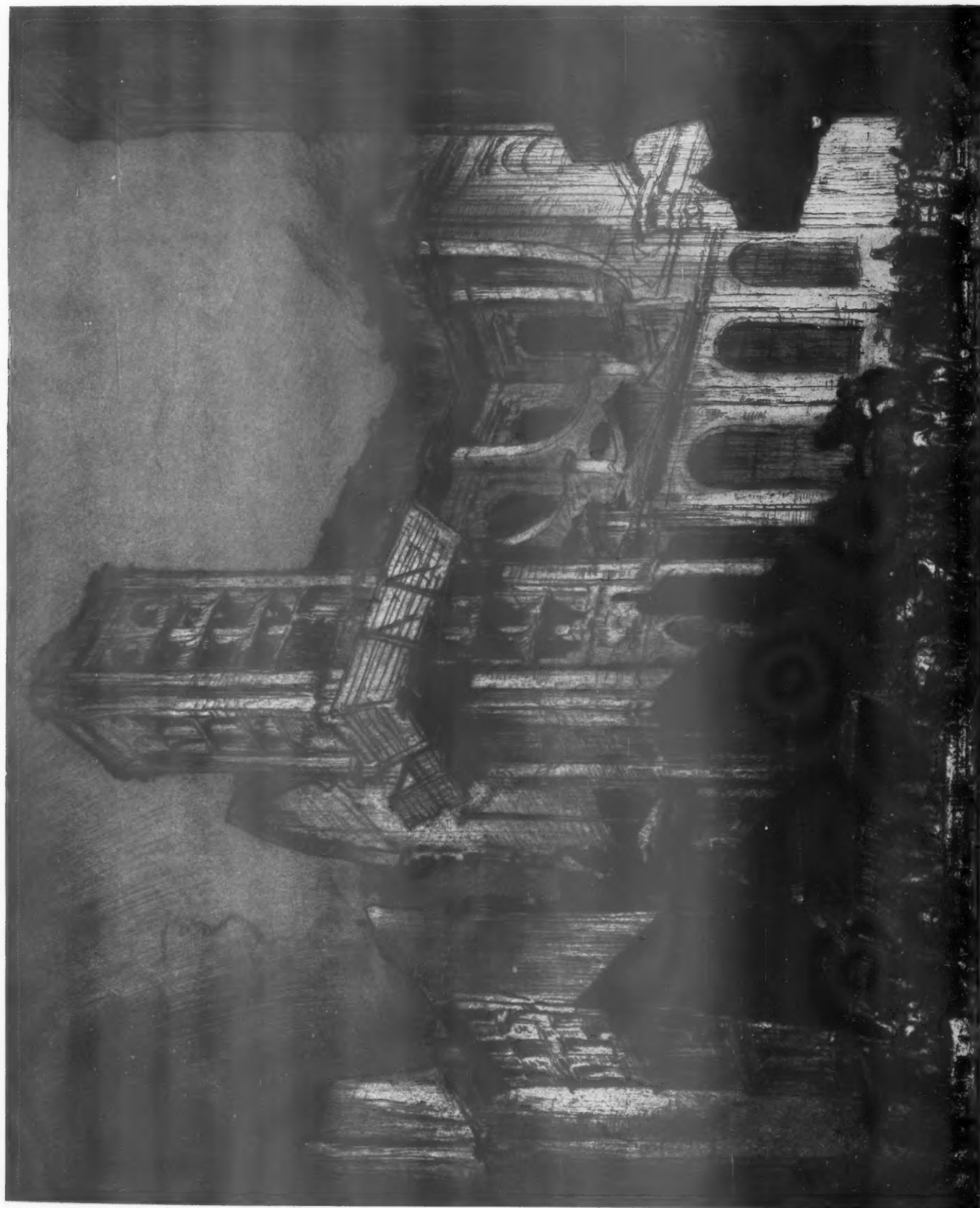


Plate III.

ST. NICHOLAS, PARIS.

*From the Etching by Frank Brangwyn, A.R.A.*

February 1914.

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M-101





Plate IV.

February 1914.

THE DEMOLITION OF THE OLD GENERAL POST OFFICE, ST. MARTIN'S-LE-GRAND, LONDON.

*From the Etching by Frank Brangwyn, A.R.A.*

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Plate V.

BUST OF JACQUES-JULES GABRIEL, BY JEAN-BAPTISTE LEMOYNE.

February 1914.

*This fine bust, masterly alike in its handling and characterisation, is now in the Musée Jacquemart-André, Paris. Jacques-Jules Gabriel (1667-1742) was the son of the architect who commenced the Pont Royal, and father of the architect who designed the Ecole Militaire.*



U 70 M



Plate VI. February 1914

GILMOUR HALL, STUDENTS' UNION, LIVERPOOL: DETAIL.

Professor C. H. Reilly, M.A., F.R.I.B.A., Architect.

*The Gilmour Hall is intended primarily as a debating hall for the students of Liverpool University. Its design exhibits much resource in the adaptation of the Greek Doric order to modern requirements.*

Photo: Stewart Bale.

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Plate VII. February 1914.

GILMOUR HALL, STUDENTS' UNION, LIVERPOOL: DOORWAY.

Professor C. H. Reilly, M.A., F.R.I.B.A., Architect.

*The doors are of wood, painted, the enrichment and wall surface around being of "stucco."*

Photo: Stewart Bale.

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Plate VIII.

GILMOUR HALL, STUDENTS' UNION, LIVERPOOL: DETAIL.  
Professor C. H. Reilly, M.A., F.R.I.B.A., Architect.

*As an example of Neo-Greek design, carried out in "sluc," this is of great interest. The detail is fresh and virile, and has a very graceful appearance.*

February 1914



M70U



Hall.



Dining-room.

Photos: "Arch. Review."

Plate IX. February 1914.

NO. 13 LANSDOWNE ROAD, HOLLAND PARK, LONDON, W.

E. W. Marshall, F.R.I.B.A., Architect.

*In the hall the architect has incorporated some oak panelling from a house at Uttoxeter, ascribed to Wren, while the dining-room embodies the woodwork from an old house in Bedfordshire attributed to Inigo Jones.*

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Music-room.



"Conder" Room.

Photos: "Arch. Review."

Plate X. February 1914.

NO. 13 LANSDOWNE ROAD, HOLLAND PARK, LONDON, W.  
E. W. Marshall, F.R.I.B.A., Architect.

*In the music-room the panelling is of oak; in the "Conder" room of satin-wood with a series of paintings by the late Charles Conder inset.*

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Drawing-room.



Dining-room.

Photos: "Arch. Review."

Plate XI. February 1914.

# BROUGHTON CASTLE, NEAR BANBURY.

*The panelling in the drawing-room is a fine example of Elizabethan work, the "spur" doorway being an unusual feature. The dining-room is in the older part of the building, as may be judged from the stone vaulting.*



1700



Plate XII.

SILVER SCONCE, ENGLISH, 1703-4.

February 1914.

*This is one of a pair made by John Rand of Lombard Street. Height 9 in., width 6 in. From the Sackville-Bale and Bond Collections.*

1901





Plate XIII.

February 1914.

TORCHÈRE OF CARVED WOOD, HEAVILY GILT AND LACQUERED UPON A  
GESSO FOUNDATION.

*French, late seventeenth or early eighteenth century; period of Louis XIV.*

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1040



1 2 3 4 5 6 7 8 9 10 11 12

Plate XIV.

CHANDELIER, OF CARVED WOOD, GILT: PERIOD OF LOUIS XIV.

*From the Hamilton Palace Collection.*

February 1974

M70U



## CURRENT ARCHITECTURE.

*With Photographs specially taken for "The Architectural Review," including Plates VI, VII, VIII, IX, and X.*

### NO. 13 LANSDOWNE ROAD, HOLLAND PARK.

AT No. 13 Lansdowne Road, Holland Park, London, W., the residence of Mr. Edmund Davis, some interesting interior work has recently been carried out under the direction of Mr. E. W. Marshall, F.R.I.B.A. Of the several new rooms which have been provided, the principal is the dining-room, illustrated on Plate IX. Here has been re-erected the panelling and chimney-piece from Haynes Grange, in Bedfordshire, attributed to Inigo Jones. It is a very handsome example of woodwork, and, though not strictly academic, is of a purity almost unknown in work of the period—this example dating from 1620. The wood is pine, and is in its original state, never having been painted. Perhaps the most unusual features are the proportion of the pilasters and the absence of enrichments to the mouldings, such as are common in similar work of a later date. The friezes are carved with arabesques, and, like the capitals of the pilasters and columns, exhibit considerable vigour, though there is a certain element of crudeness which one might expect at a time when the Renaissance was only just beginning to feel its way in England. On the overmantel is a Latin inscription, which, translated, reads practically as follows:—

Live, then, for others : to thyself be dead,  
And let thy life be by the spirit fed.  
Let house and home and body be thy vaults,  
Lest from them strength be given to thy faults.  
By dying daily, then, forever live :  
So shall thine end be calm, while others grieve.



Corner of Dining-room.



Roof Garden.

The ceiling of this room, covered with pigeons, was originally painted in distemper, the ground being black, and the pigeons blue with red feet and beaks: the present colouring is similar, except that the birds' bodies are white.

Another interesting new room in the house is the "Conder" room. This is approached from the hall by a short flight of marble steps, flanked by large water globes containing gold-fish. It is panelled out with satinwood and decorated with a series of paintings by the late Charles Conder, whose designs



Recess in "Conder" Room.

NO. 13 LANSDOWNE ROAD, HOLLAND PARK, LONDON, W.  
E. W. Marshall, F.R.I.B.A., Architect.

for fans achieved so wide a reputation. The ceiling of this room, adapted from the Huisimbosch, near Amsterdam, is a very successful example of modern plasterwork, the effect of the ornament being heightened by the black ground of the border. The floor of the room is of ebony, and in the middle is a fine piece of sculpture by Rodin. Rare objects of art, indeed, abound throughout the house, as one might expect in the case of so keen and discriminating a collector as Mr. Davis. Pictures by old masters and by brilliant men of the present day are seen on every hand. In the music-room, which is illustrated on Plate X, there are several notable examples, including a beautiful bust by Houdin. In the inner hall, illustrated on Plate IX, is a fine figure of "Eve" by Rodin, while pictures by Watts are among those occupying prominent places on the walls. The wood-work here is from an old house at Uttoxeter ascribed to Wren.

A novel feature of the work carried out under Mr. Marshall's direction is the roof-garden. The view which we publish was taken soon after the work had been completed, and consequently has a rather bald appearance; but it will readily be appreciated that when the trellis arches are covered with leafage, and the columns are entwined with flowering creepers, this is a very happy retreat on a summer's day, whether considered as an open-air breakfast-room or as a roof-lounge.

### THE GILMOUR HALL, STUDENTS' UNION, LIVERPOOL.

IN connection with Liverpool University a building called the Students' Union has been erected from designs by Professor C. H. Reilly, M.A., F.R.I.B.A. This provides what is practically a club for men and women students of the University, the men's portion facing towards Bedford Street, and the women's wing towards Mount Pleasant. Between these two portions is arranged the Gilmour Hall, illustrated below and on Plates VI, VII, VIII. This is intended primarily as a debating hall, but it will also be used for concerts and for entertainments. It is furnished with a Speaker's chair and benches arranged in House of Commons fashion.

At a time when so much attention is being directed to the claims of Classic architecture, this example of Neo-Grec work is of great interest. Throughout, the architect's aim has been to adapt Greek forms in a manner suitable to modern requirements. The tall Doric columns are handled with much skill, and the detail everywhere exhibits a freshness, vigour, and grace which quite distinguish the work from the cold essays of the early nineteenth century.

The hall, together with its furniture, is the gift of Captain



GILMOUR HALL, STUDENTS' UNION, LIVERPOOL.  
Professor C. H. Reilly, M.A., F.R.I.B.A., Architect.



No. 16.



No. 17.

## EIGHTEENTH-CENTURY DOORWAYS, FRIAR STREET, READING.

Gilmour, of Liverpool, and has been carried out at a cost of about £5,000. Messrs. J. & G. Chappell, of Liverpool, were the general contractors. The interior is in "stuc," executed by Messrs. John Tanner & Son, of Westminster and Liverpool, who were also responsible for the fibrous plasterwork throughout the building. The electric-light fittings were supplied by the General Electric Co., of Liverpool, and the Speaker's chair and other special woodwork by Mr. James Parkinson, of Liverpool. Messrs. Stuart's Granolithic Co. were responsible for reinforced concrete construction and fire-resisting floors. Lifts were installed by Messrs. Waygood & Co., and cork carpet supplied by Messrs. Dix Bros. and polished by Ronuk, Ltd.

## THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—LXXXI.

READING is, to all intents and purposes, such a modern town that it comes as a surprise to find antiquities within its boundaries. The two doorways which are here illustrated cannot claim high antiquity, but they are old enough to possess the quality of strangeness which the passage of a century or so always gives. And they do appear strange, stranded as they are among a medley of buildings which have no quality or beauty to recommend them. But, apart from their strangeness, these doorways are interesting as showing the pitch which the vernacular building of the eighteenth century had reached. All over the country the same level was attained—a level of

great excellence in all the trades connected with building. How curious, therefore, that in spite of the wealth of interest of eighteenth-century work, it is so little appreciated by the general public. If the usual guide-book may be taken as the standard of this indifference, it is absolute. For there the eighteenth century does not exist, or is so slighted as to be unrecognisable. Present-day architects, however, have learned to value it as one of their most fruitful sources of inspiration, the houses of the eighteenth century, at their best, being equal to any that have ever been built. But it is not easy for an architect to give his work that quality of easy spontaneity which the work of the eighteenth century always possesses. If it is true that there are as fine craftsmen to-day as any who have gone before, they are not nearly so common, and in our complacent regard of our own time it may be worth remembering that some things were done more easily a hundred and fifty years ago than they are now. These doorways at Reading, for example, are simple affairs, but it is doubtful whether they can be designed any better to-day.

The slight divergence of design in these two examples tells of the skill of the old eighteenth-century joiner. Indebted as he was to the copy-books of Batty Langley and his kind, he brought to his learning a certain traditional scholarship which allowed him freedom to depart from the exact imitation of his model without losing anything of its character. In this way these and a multitude of other doors up and down the country all conform to a few definite types, yet hardly two are exactly alike.

J. M. W. H.



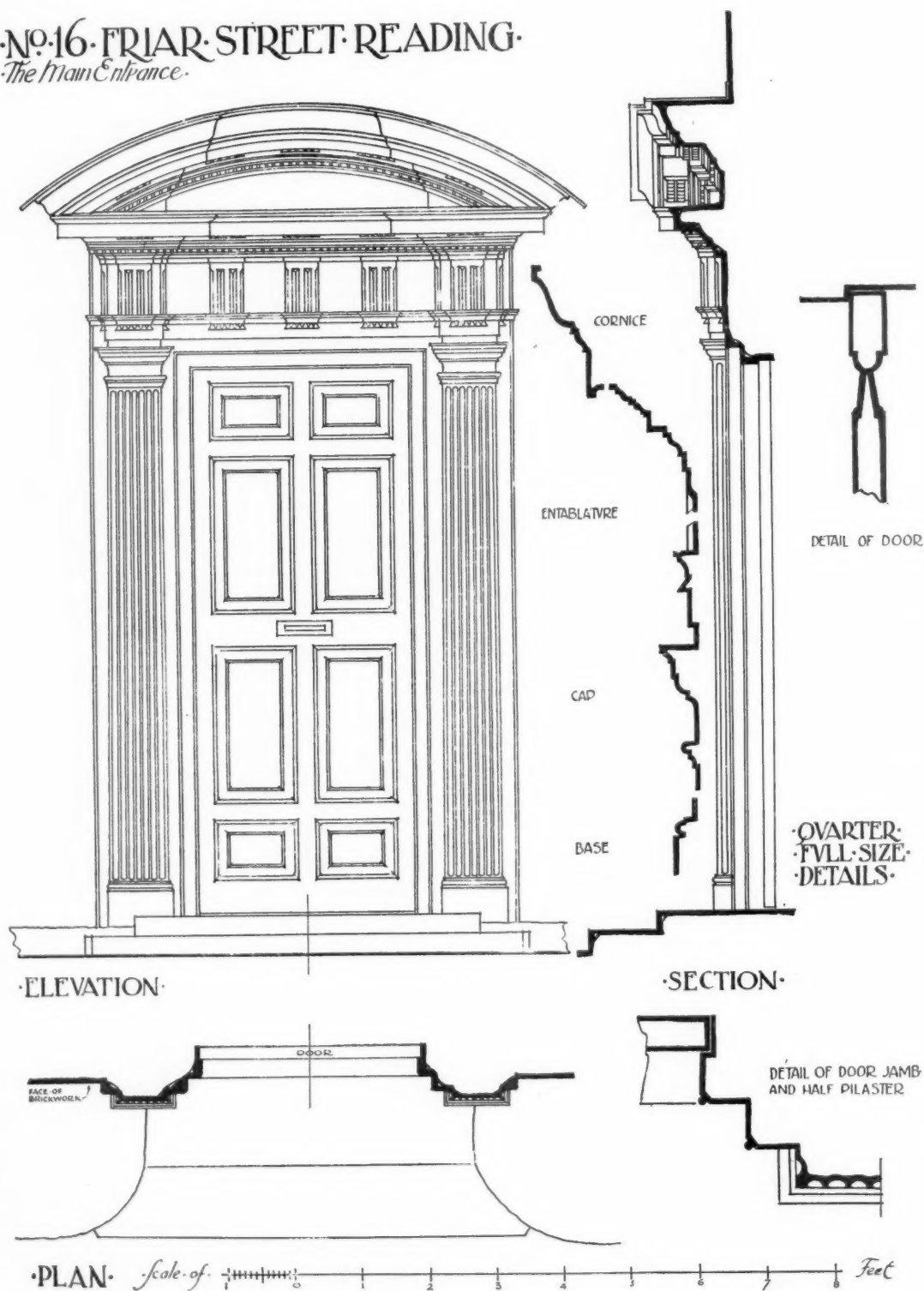
## "CUP" AND "CHALICE."

REFERRING to the terms "cup" and "chalice" in the article on chalices, by Mr. Christopher A. Markham, F.S.A., which appeared on page 21 of THE ARCHITECTURAL REVIEW for January, Mr. J. L. Bissley writes:—"Both expressions are used in the Prayer Book, and Mr. Markham's suggestion that 'chalice' was probably retained to meet some parish where a chalice was in use is indefensible. As a matter of fact, in the historical sense 'chalice' and 'cup' mean one and the same thing, just as the Elizabethan prayer-book spoke of the daily offices as 'matins' and 'evensong,' and 'Morning and Evening Prayer,' and the first prayer-book of the Reformers of the Communion as 'The Lord's Supper or Holy Communion, commonly called the Mass,' meaning thereby one and the same thing. If anything, however, 'chalice' is the more proper expression, although no one who knows his prayer-book properly should object to either term, unless of course he views the matter through Protestant glasses. Mr. St. John Hope, to whom Mr. Markham refers, will, I am sure, bear me out in this matter if Mr. Markham still doubts it."

In reply to the above, Mr. Markham says:—"It is, of course, common knowledge that the word 'chalice' is a French word, and is derived from a Greek word of similar meaning. And this word is defined by Dr. Johnson as a cup or bowl. Therefore the words are for many purposes synonymous. Previous to the Reformation the vessel used at High Mass was always known as a 'chalice,' and was not then administered to the laity. Afterwards, when the laity partook of the wine, it was always, or almost always, known as a 'cup.' The following quotations from the late Mr. Cripps's 'Old English Plate' (Fourth Edition) illustrate what I mean: 'At Lyminge in Kent there is a curious little cup of the year 1561-2, bought with a bequest of *vli.* by one Daniel Spycer in 1558 for the purchase of a *chalice*. Four years later, at the Archbishop's visitation, in 1562,

it is recorded as decreed "that a *Communion Cuppe* shall be bought with the money." In 1569 the Bishop of Norwich asks in his injunctions "Whether you have in Your Church . . . a decent Communion table . . . with a comely Communion cup with a cover." Grindal, when Archbishop of York, had in 1571 required his clergy "to minister the Holy Communion in no challice nor any profane cup or glasse, but in a Communion cup of silver." Neither chalices nor cups are even mentioned in the Archbishop's advertisements of 1566; but in 1562 he had, according to Strype, intended to order "chalices to be altered to decent cups." Quotations of this kind might be multiplied

NO. 16. FRIAR STREET READING.  
The Main Entrance.



Measured and drawn by Jasper P. Salway, A.R.I.B.A.



almost indefinitely. Turning to the Prayer Book, we find that the word 'cup' is used at least five times, and the word 'chalice' but once, and then in connection with the flagon. In the Articles of Religion, 1562, the words 'The Cup of the Lord's,' occur, but I cannot find the word 'chalice,' the reason being that these Articles were drawn up after the Reformation. In 'The Church Plate of Leicestershire' by the late Rev. Andrew Trollope, and in the three books on 'The Church Plate of the City of London,' the 'County of London,' and the 'County of Middlesex,' all by Mr. Edwin Freshfield, the word 'cup' is always used for a Post-Reformation vessel; so these distinguished writers clearly considered that the proper term is 'cup.' It is true that Mr. J. E. Nightingale in his book on 'The Church Plate of Wilts and Dorset' always used the word 'chalice'; but I remember that in one of the reviews of these books it was pointed out that this was an improper use of the word. I think there is no doubt that the word 'cup' was almost exclusively used after the Reformation, and that it is therefore correct at the present time."

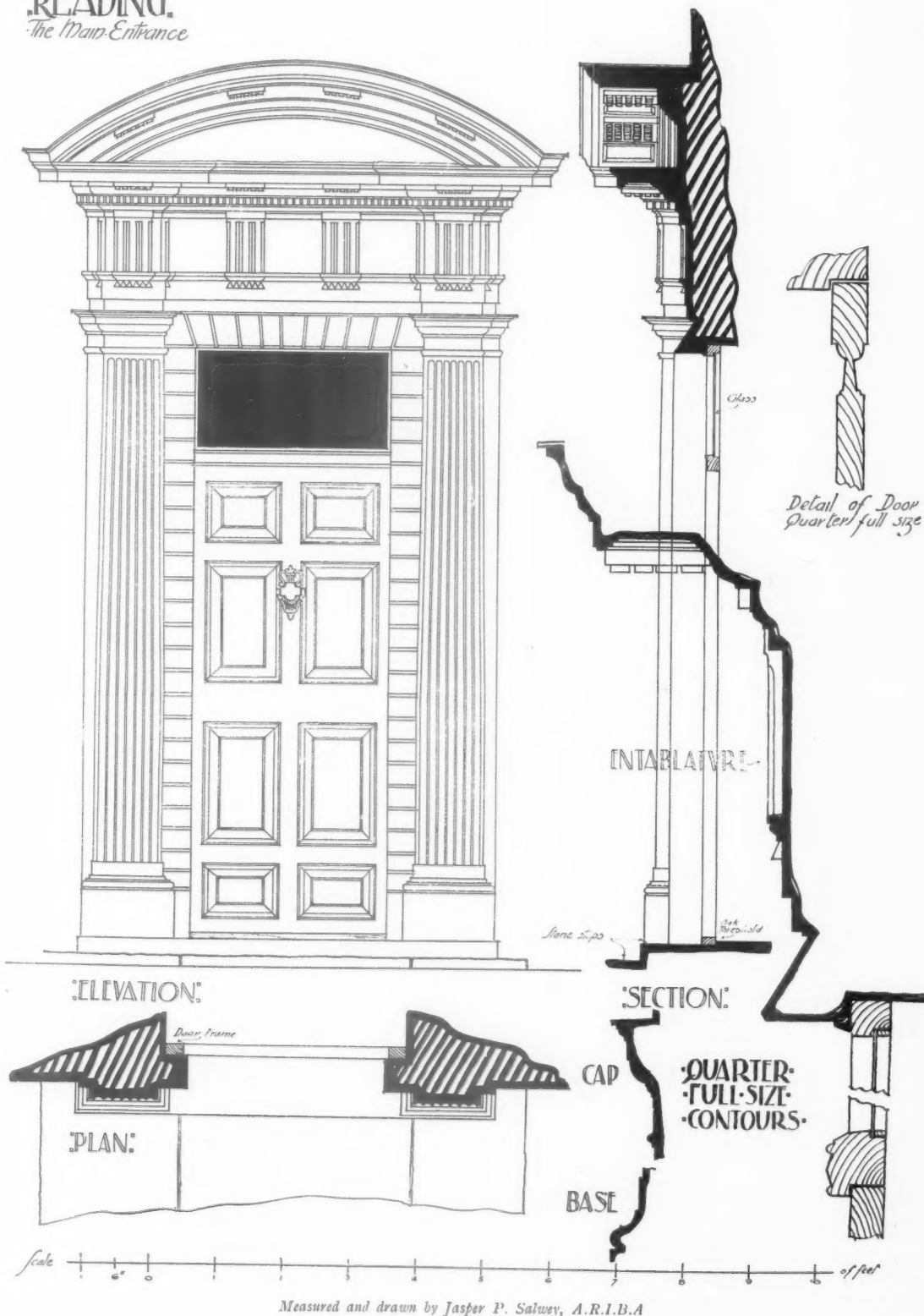
## BOOKS.

### PARIS NIGHTS.

MODERN book illustration, where it has not been usurped by photography, is an elaborate business of stage scenery and costumes, historically correct, but smelling too much of pedantry or the studio. Indeed, one would willingly dispense with three-fourths of it, in order to be allowed to follow one's reading uninterrupted. The illustrations by Mr. E. A. Rickards in the book under notice are, however, of a different quality. They make no pretence to heighten what Mr. Arnold Bennett has to say of Paris or other nights; they are an independent contribution as swift in their interpretation of action as Mr. Bennett's words are sometimes of thought. The great charm of the drawings lies in this incredible swift-

ness, which captures a movement as fleeting in its duration as a flash of lightning. They are instinct with a certainty of touch and vision, and they appear, for all their slowness, fascinating transcripts of life and art. How little need be the means to an end may be seen from a drawing such as "Les Sylphides." Yet these few lines gather up and present to one anew what was memorable in a great spectacle. The drawings, too, "Opposite the Moulin Rouge" and "Montmartre," although carried farther,

### 17 FRIAR STREET. READING. *The Main Entrance*



as their subjects allowed, are no less delicate in their touch, no less sure of vision, and have lost nothing from the fact that the artist was not required to visualise his scene instantaneously. There are forty-six drawings, all marked more or less by the qualities of swiftness, directness of touch and vision; no attempt has been made to finish what appears almost like a visible *jeu d'esprit*. It is better thus, the more so as the fashionable illustrators build up imposing compositions intricate in design but having no relation to life. Most of the "reviewers" of this book seem to possess views of the graphic arts different from those of the present writer, and they forget when they spill fulsome ink over Mr. Bennett that here it is a question of two artists. Not in any spirit of revenge, but merely to vindicate the right of the draughtsman's art it must suffice to glance at Mr. Bennett's work. You can imagine, if you do not know, that a subject such as *Paris Nights* is full of pitfalls, in the shape of insular preconceptions, or preconceptions based on "*Scènes de la vie de la Bohème*," or the splendid "*Comédie Humaine*." Well, Mr. Bennett does not stumble any more by the Seine than he does by the Thames. There is nothing banal in his writing; a keen artistic discrimination fills out trifles, unnoticed before, into the most intimate and delightful word pictures.

*"Paris Nights and other Impressions of Places and People."* By Arnold Bennett, with Illustrations by E. A. Rickards. London: Hodder & Stoughton. 1913. Price 12s. 6d. net.

### YORKSHIRE MANOR-HOUSES.

FROM the point of view of its treatment, this book on the old halls and manor-houses of Yorkshire is excellent, the letter-press being well-informed, and obviously the result of much investigation, and the illustrations being numerous and well produced. But we fear that the subjects themselves are, as a whole, of a somewhat forbidding character; there is a certain austerity about many of them which rather chills the observer; albeit, within the houses a wealth of detail in plaster, stone, and wood proclaims a greater warmth of feeling. These old houses of Yorkshire, however, deserved to find an ample architectural historian, and Mr. Louis Ambler has carried out his task with great thoroughness. As he says in his preface, "comparatively little has been written about the ancient houses in this part of the country, and although some of those buildings are mentioned in guide-books and topographical works concerning certain districts, there are numerous interesting old houses which have entirely escaped the attention of writers on the subject." The survey stops short at the year 1700. We must confess that much of the work, more especially as regards the exteriors, is uninviting; but there are notable exceptions, Burton Agnes, Burton Constable, and Fountains Hall serving to remind us of a more winning type of architecture.

*"The Old Halls and Manor Houses of Yorkshire."* By Louis Ambler, F.R.I.B.A. London: B. T. Batsford, 94 High Holborn. Price 35s. net. 10 in. by 7½ in. 94 pp. 110 plates.

### OLD PATTERN BOOKS OF THE METAL TRADES.

In the Department of Engraving, Illustration, and Design at the Victoria and Albert Museum, South Kensington, there is a collection of old English trade catalogues devoted to the metal trades—not pattern-books produced for the craftsman to follow, but essentially trade catalogues giving illustrations of goods for

sale. In point of date they range from the second half of the eighteenth century, when the best traditions of workmanship and design were being followed, to the first quarter of the nineteenth, when the decay had commenced to set in. An official handbook on the collection has just been issued. It has been compiled by Mr. W. A. Young, with a preface by Mr. E. F. Strange. In it are given detailed particulars of the articles dealt with; but of even greater interest are the plates, showing brass handles and ornaments for furniture, escutcheons, spurs, candlesticks, etc. The illustrations have not the brilliancy and precision of the original engravings, but they are quite fair representations. In studying them the main reflection which forces itself upon the mind is the good taste displayed by these articles as compared with what the average manufacturer produces to-day. One can only hope that as years pass we shall get back to the higher level, no better means of achieving which could be found than by emulating the work which was done when craftsman and manufacturer alike were men of taste.

*"Old English Pattern Books of the Metal Trades."* London: H.M. Stationery Office. Price 6d. 9½ in. by 6 in. 38 pp. 24 plates.

### WILLIAM AUMONIER.

IN William Aumonier, who died on January 21st at his home in Hampstead, there has passed away a notable and distinguished craftsman, and a genial and vivid personality. Born at Highgate in 1839, the son of John Henry Collingwood Aumonier, a goldsmith, of Huguenot descent, and himself a highly skilled craftsman, William Aumonier was apprenticed as a wood-carver to Messrs. Colman & Davis, of George Street, Portman Square. At the age of nineteen he went to Paris, and there worked in the studios of MM. Cruchet, Kaltenhauser, and Fourdinoir, and several others. Later, at the invitation of M. Duthoit, of Amiens, he went to work upon the carving required on the cathedral of that city, under the direction and supervision of M. Viollet-le-Duc. Upon his return to London, he fell into acquaintance and association with Alfred Stevens, in the studio of Mr. Leonard Coleman. In 1876, with the encouragement and sympathy of the late Mr. J. M. Brydon, he started a studio of his own, where his taste, skill, and enthusiasm soon brought him into note, and provided him with abundant opportunities of costly and important work. There was no better-known figure in the field of architectural sculpture, and he was responsible for a great deal of refined carving upon the buildings of many of the most distinguished architects. In 1885 he became a member of the Art Workers Guild, which had been founded in the preceding year, and of which Mr. George Blackall-Simonds, sculptor, was at that time Master. He became a constant attendant at the meetings of the Guild, of which he was ever a most loyal and devoted member, and many of whose continental expeditions he accompanied. His large-minded and generous character, his wide knowledge, artistic gifts, and keen intelligence, his burly, picturesque, and jovial personality, his invariable kindness, and his steady friendship, won for him, in the Guild, unbounded popularity, which found repeated expression when, during the last two years, he became stricken in health, and was forced to retire at once from his work and from attendance at the Guild. His loss has caused keen regret to his many friends in that society and outside of it, and is a loss also to the craft that he so worthily professed and whose traditions he so zealously cherished.

EDWARD WARREN.

## NOTES OF THE MONTH.

### "Who's Who in Architecture."

This is the title of a very interesting and valuable publication which is to be issued in the near future. There is undoubtedly a need for such a volume. The societies have their lists of members, and the directories give, more or less correctly, the names and addresses of architects in practice, but the information thus presented is of the baldest description, and quite devoid of all personal attraction. "Who's Who in Architecture" will be of vastly greater interest and value. It will give a succinct account of all the most notable men in the profession—their training, achievements, etc.—and not only of the leading men, but also of the many architects who have done important work without having had the attention of the profession directed to it. The book will also give addresses, telephone numbers, etc., and as the list of architects will be made a thoroughly comprehensive one, "Who's Who in Architecture" will fulfil a dual purpose—first as a personal record of members of the profession, and secondly as a complete list of architects practising in the United Kingdom.

The volume will be well bound in cloth, with gilt lettering, and, when published, the price will be 10s. 6d. net; those, however, who now subscribe to it can secure a copy at the special reduced rate of 5s. 6d. net, post free.

Any further information can be obtained from the Editor, "Who's Who in Architecture," Technical Journals, Ltd., Caxton House, Westminster.

### French Architectural Practice.

In a paper on "Modern French Architecture" which he read recently before the Architectural Association of Ireland, Mr. P. Cart de Lafontaine gave a detailed description of the way in which French architects set to work in drawing out their schemes. The procedure is much the same as our own. Sketch plans to a small scale corresponding to  $\frac{1}{16}$  in. or  $\frac{1}{8}$  in. are first prepared, and a rough estimate of the price is worked out on the basis of the prices in the *Séries des Prix*—not by "cubing," but on the pricing of the square mètre. This estimate is submitted to the client for approval. Contract drawings are then prepared, usually to a scale of 2 centimètres to the mètre, or, approximately,  $\frac{1}{4}$  in. scale, together with the following written documents: (1) *Devis Descriptif*, or specification; (2) *Devis Estimatif*, or priced bills of quantities; and (3) *Le Cahier des Charges*, a printed document stating the general conditions of contract. The actual contract, or *marché*, is a short legal document defining the mutual obligations of the builder and the employer. The "*Séries des Prix*," published by the *Société Centrale* and the *Société des Architectes Diplômés par le Gouvernement*, is generally taken as the basis for pricing for estimates and contracts, and, although subject to the usual market fluctuations, allows a 10 per cent. profit to builders on materials, etc., and is usually 20 per cent. above lowest prices at date of publication. There are two forms of contract, as with us, i.e. (1) work carried out on a schedule; and (2) by competitive tender. Payment is made on the architect's certificates, but builders furnish architects with a time and material account, which is estimated by a *metteur-vérificateur*, and as this account is based on the "*Séries des Prix*" it is often considerably in excess of the real value of works. These accounts (corrected in a special column, in red ink) are submitted to the client on completion, usually to his entire mystification, and, with the special *bordercaux* for steel construction, etc., rather complicate the architect's existence. Fees, as here, are usually at the rate of 5 per cent. on the *gross* value of work done—i.e., before the accounts have been adjusted and prices reduced. Work under the value of £200 (5,000 francs) is usually charged for at the rate of 7 per cent.

### A Stained Glass Memorial Window.

The stained glass window here illustrated has been placed in Athelstaneford Parish Church, Haddingtonshire, as a memorial to the late Sir Alexander Kinloch, Bart., of Gilmerton. The design is by Mr. James Ballantine, Edinburgh. The large central light is occupied by a figure of Our Lord, with an angel above bearing a scroll. The side lights contain figures of St. Peter holding the Keys and St. John the Cup, and angel figures with emblems and scrolls. The colour-scheme has been



STAINED GLASS WINDOW,  
ATHELSTANEFORD PARISH CHURCH, N.B.

Designed by J. Ballantine.

studied for a south light, the figures in deep tones of blue, purple, and old gold being emphasised by an irregularly-leaded grey background. The entire design has been worked out on the principles of ancient stained glass, bold lead outlines being used to delineate certain outstanding features. No attempt is made to produce a pictorial effect, the whole relying on a strict use of the inherent qualities of the material.



## NOTES OF THE MONTH.

### *Westminster Hall.*

Westminster Hall has for some time past been in the hands of the Office of Works restorers, but the committee of experts called in to supervise the operations have not yet decided upon a definite plan of restoration. The most precious part of the Hall, and therefore the object of greatest solicitude, is, of course, the hammer-beam roof, with its carved angels, undoubtedly the finest example of open Gothic work in the kingdom. Fuller's allusion to its "cobwebless beams" recalls the familiar tradition that these were constructed of a particular wood (Irish oak) in which spiders could not live; but it is evident to-day that the spider's absence has been the beetle's opportunity, for what the roof is suffering from is the ravages of the latter insect, combined with dry rot. Happily it is believed that the hammer-beams and rafters can be repaired without much injury to their structure or ornament.

### *The Highest Building.*

The title of being the highest building in the world, now held proudly by the Woolworth Building, New York, is to be challenged, as plans are being considered by the Pan-American Association for "Las Americas," a building to be erected on a site on Broadway, New York. It will be 801 ft. high and will cost £3,200,000.

### *A Model of Imperial Rome.*

M. Bigot's model of Rome, which is destined for the Sorbonne, attracted a good deal of attention at the autumn Salon des Artistes Français, the jury of which awarded M. Bigot the

Grand Medal of Honour. This work has cost its author ten years of labour, the four years' sojourn at the Villa Médicis, as provided under the terms of the Prix de Rome, having proved quite insufficient; the result is a striking testimony to his patience in archæological research. The model is at present in plaster, but arrangements have been made for casting it in bronze. A sum of 80,000 francs has been voted by Parliament for the purpose. Rome in the fourth century—which is the period chosen by M. Bigot for his representation—touched her highest point of Imperial grandeur. Her theatres, stadiums, circuses, basilicas, baths, triumphal arches competed with each other in sheer magnificence; and in re-creating them and the lesser dwellings that surrounded them M. Bigot has done something to recall the thought and spirit of the race who built them.

\* \* \*

### *The Théâtre Édouard VII, Paris.*

The entire work of building, decorating, and furnishing the Théâtre Édouard VII, in the new street that has been formed off the Boulevard de la Madeleine, Paris, has been carried out, in record time, by Messrs. Hampton & Sons, of London, under the direction of Mr. W. G. R. Sprague.

\* \* \*

### *Restoration at Chester Cathedral.*

The restored cloisters of Chester Cathedral and a rood erected on the choir screen were recently dedicated. The work on the cloisters has been carried out under the direction of Mr. Gilbert Scott, by Messrs. J. Thompson & Sons, of Peterborough. The architect and builders are now engaged in restoring the ancient refectory.

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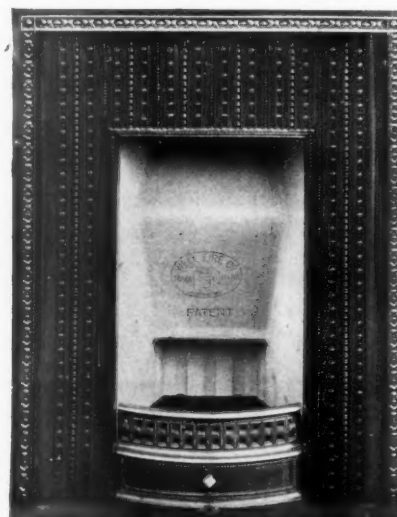


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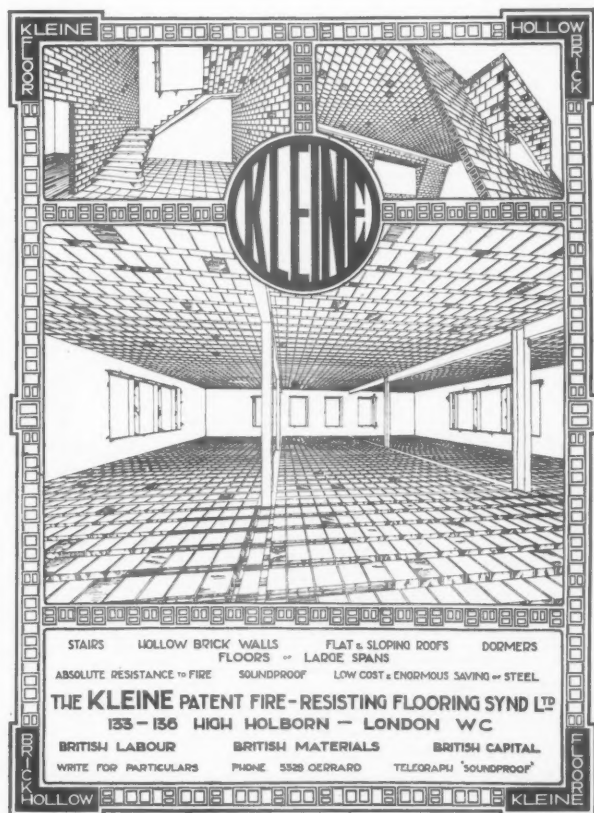
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## NOTES OF THE MONTH.

### *The R.I.B.A. and Registration.*

At a very fully attended meeting of the Royal Institute of British Architects held on January 5th it was unanimously resolved to adopt the Council's recommendation to apply for a new charter establishing a register of architects. An amendment in favour of promoting a Registration Bill in Parliament was lost.

\* \* \*

### *Partnerships.*

Mr. Hastwell Grayson, M.A., F.R.I.B.A., has taken into partnership Mr. Leonard Barnish, A.R.I.B.A. The practice will be continued at 606 Royal Liver Buildings, Liverpool, under the title of Grayson and Barnish.—Mr. William Haywood, F.R.I.B.A., has joined Messrs. Buckland and Farmer in partnership. The practice will be carried on under the style of Buckland, Haywood, and Farmer, at Norwich Union Chambers, Congreve Street, Birmingham.

\* \* \*

### *Modern Shop-fitting.*

The directors of Messrs. Harris & Sheldon, Ltd., the well-known Birmingham shopfitters, recently entertained to dinner the managers and representatives from their branches at London, Manchester, Glasgow, and Dublin. In reply to the toast of "The Directors" (proposed by Mr. T. E. Sellers, the popular London manager), the chairman and managing director, Mr. J. E. Sheldon, referred to the fact that the firm's works were now equipped to enable them to handle any contract, however large or small; the addition of the latest machinery and the electrifying of the factory having helped

towards considerably reducing the cost of production, while at the same time securing a high quality of workmanship.

\* \* \*

### *A Useful Handbook.*

Messrs. Fredk. Braby & Co., Ltd., of Petershill Road, Glasgow, have just issued a new edition of their "Handbook." It contains not only particulars of the firm's manufactures, such as galvanised corrugated roofing and fencing sheets, stamped steel rain-water gutters, riveted steel pipes, wrought steel skylights, steel cisterns and tanks, etc., but a most useful set of tables giving the weights of metals, angle and tee irons, iron bars, bolts and nuts, etc.

\* \* \*

### *Rubber Tiling.*

The North British Rubber Co., Ltd., of Castle Mills, Edinburgh, send us a set of coloured illustrations showing different kinds of their interlocking rubber tiling laid in a variety of interiors, among which are the office of the Alliance Assurance Co. in Pall Mall, the Edinburgh Life Assurance head office, the banking department of Harrods' Stores, a bathroom, and smoking-rooms and other rooms on board ship. The London offices of the firm are at 2, 4, and 6, East Road, City Road, N.

\* \* \*

### *The late Sir Alfred East, R.A.*

A memorial exhibition of the work of the late Sir Alfred East, R.A., P.R.B.A., R.E., is now being held at the Leicester Galleries, Leicester Square.

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DETAIL OF ENRICHED PLASTER CEILING IN CHURCH VESTRY, ST. LAWRENCE JEWRY, LONDON.

*Plasterwork by Meade, 1678; Painting by Fuller the Younger.*



# STUCCO INTERIOR DECORATION.

By INGLESON C. GOODISON.

*With Photographs specially taken for "The Architectural Review," including Plates XI, XII, XIII, and XIV.*

IT is generally agreed that we owe the first introduction of the art of stucco-working into England to the buildings projected by Henry VIII, who desired in his Palace of Nonsuch to emulate the artistic patronage and display of Francis I at Fontainebleau, procuring foreign artists, artificers, and workmen, as his predecessor had done, for the excellent reason that native talent was, as yet, unequal to great occasions; and so Italian, French, and Dutch craftsmen lavished their curious skill upon the fabric at Cheam, and the Labours of Hercules, the "heathen stories," and everywhere "statues that seem to breathe" peopled the frontispiece, to the amazement of homely talent and the quickening of healthy desire in both patron and executant.

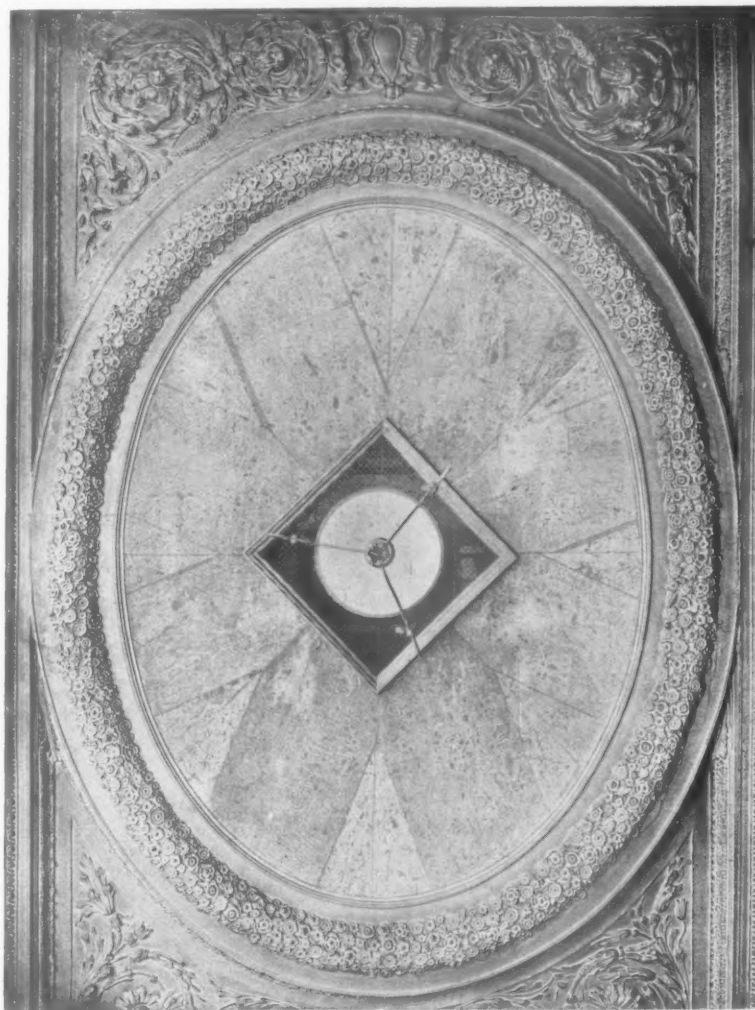
By the last quarter of the sixteenth century, however, "a cunning playsterer," one Charles Williams, had asserted the claim of English workmen to consideration, and had made "dyvers pendants and other pretty things, and flowered the hall at Longleat"—the while confessing a dependence still upon foreign initiative in his decorations "in the Italian fashion," though this may have been but the get-penny phrase of an astute tradesman, who scorned not the taste of his travelled patrons, as a preliminary essential to the prosecution of his craft. Nor are the names of other capable English craftsmen wanting, though the fact remains that it is no congenial task for the complacent Englishman to investigate and appraise our true national share in the progress and development of the arts connected with decoration.

No less remarkable than the changes wrought by the influx of Italian workmen under Henry VII and Henry VIII, and by the Germans, Dutch, and Flemings who succeeded them under Elizabeth, were the effects of artistic pilgrimages abroad made by Shute, Thorpe, and Inigo Jones, supplementing the travels and embassies of great English patrons of building, at a time of great activity. Inigo Jones indeed consummated a revolution in architecture and decoration, and henceforward the triumph of the Renaissance in this country was rapid and assured.

The buildings of Inigo Jones, and of his immediate successor John Webb, are singularly rich in decorative stucco or plaster-work of a very high order, in which boldness of scale and vigorous, summary execution distinguish the work of pioneer endeavour. Examples of the new manner of decorating ceilings in plaster, with large coffers or compartments formed by heavily moulded and enriched ribs favoured by Inigo Jones, are to be found at Rainham, Forde Abbey, Kirby Hall, Wilton, White-

hall and in the Queen's House at Greenwich, and from his designs, carried out, and perhaps modified, by his kinsman Webb, are the splendid ceilings at Coleshill House, Thorpe Hall, and Ashburnham House, Westminster. The last-named example (illustrated very completely in THE ARCHITECTURAL REVIEW for July 1910) has much in common with the older portions of the decorative work at Eltham Lodge, Kent, from which a section of an important ceiling, on the first floor, is illustrated on this page. It is impossible to convey any impression of the grandeur of this ceiling by thus isolating portions of the composition, or by illustrating detail; but the purity and elegance of this elliptical compartment deserve representation, though much of the essential charm in execution depends upon the admirable succession of the plane surfaces and the delightful biscuit-colour of the whole, neither of which is observable here.

Eltham Lodge was built, circa 1663, by Sir John Shaw, a prosperous merchant who had supplied funds to Charles II when that prince was an exile during the Commonwealth, and this fine mansion, both within and without, is an admirable exemplar of "the bold proportions of the solid Dutch style" which was imported into this country by Sir Balthazar Gerbier, Captain Wynne, and Sir Christopher Wren; and is moreover additionally interesting to students of interior decoration because it contains apartments completely decorated in the fashions of a later period. The end bay of a further ceiling from the same building is illustrated on the next page, displaying a like elegance in the shape of the elliptical compartment, framed within a band of that exquisite close-set floral ornament



ELTHAM LODGE, KENT: END BAY OF BILLIARD-ROOM CEILING.



ELTHAM LODGE: EAGLE ENRICHMENT TO ENTABLATURE IN DRESSING-ROOM ON FIRST FLOOR.

which anticipates the *tours de force* of undercutting, detached ornament, and pendent lightness of the succeeding period. The splendidly modelled eagle bearing sprays of palm, illustrated on this page, surmounts the central intercolumniation of the handsome Corinthian order by which this imposing room is divided.

At Ham House, Petersham, erected *circa* 1610, are some splendidly decorated plaster ceilings of the period of Charles II, particularly that in the Alcove Room or Queen's Closet—an instance of harmonious association between the arts of the decorative painter and the stucco-worker. The elliptical central compartment contains a capital painting in oils representing the story of Ganymede, framed within an unusually wide belt of ornamental plasterwork enriched with laurel-leafage, flowers and buds. Of somewhat the same bold character is the stucco-work to a ceiling in the Grand Drawing-room at Caroline Park, near Edinburgh, surrounding a brilliant decorative painting, representing Aurora, by Nicholas Heude. Sudbury Hall, Derby, which is adorned with some extraordinarily elaborate post-Restoration decoration in stucco, contains a magnificent ceiling in the North Staircase-hall, where the beautiful setting of modelled plasterwork greatly enhances the value of a fine elliptical painted ceiling. The Long Gallery in the same house is similarly decorated in relief, though the effect is perhaps less sumptuous for lack of those accessory paintings which its fine range of panels seems to demand. The shell-ornament and sprays of foliage adorning the cove, and many other features, suggest a common origin with the fine ornamental plasterwork at Holme Lacy, if not the hand of the same executant, though greater refinement everywhere distinguishes the Derbyshire example.

A ceiling in the church vestry of St. Lawrence Jewry, Gresham Street, E.C., forms the frontispiece to this issue, and



ELTHAM LODGE: END BAY OF DRESSING-ROOM CEILING.



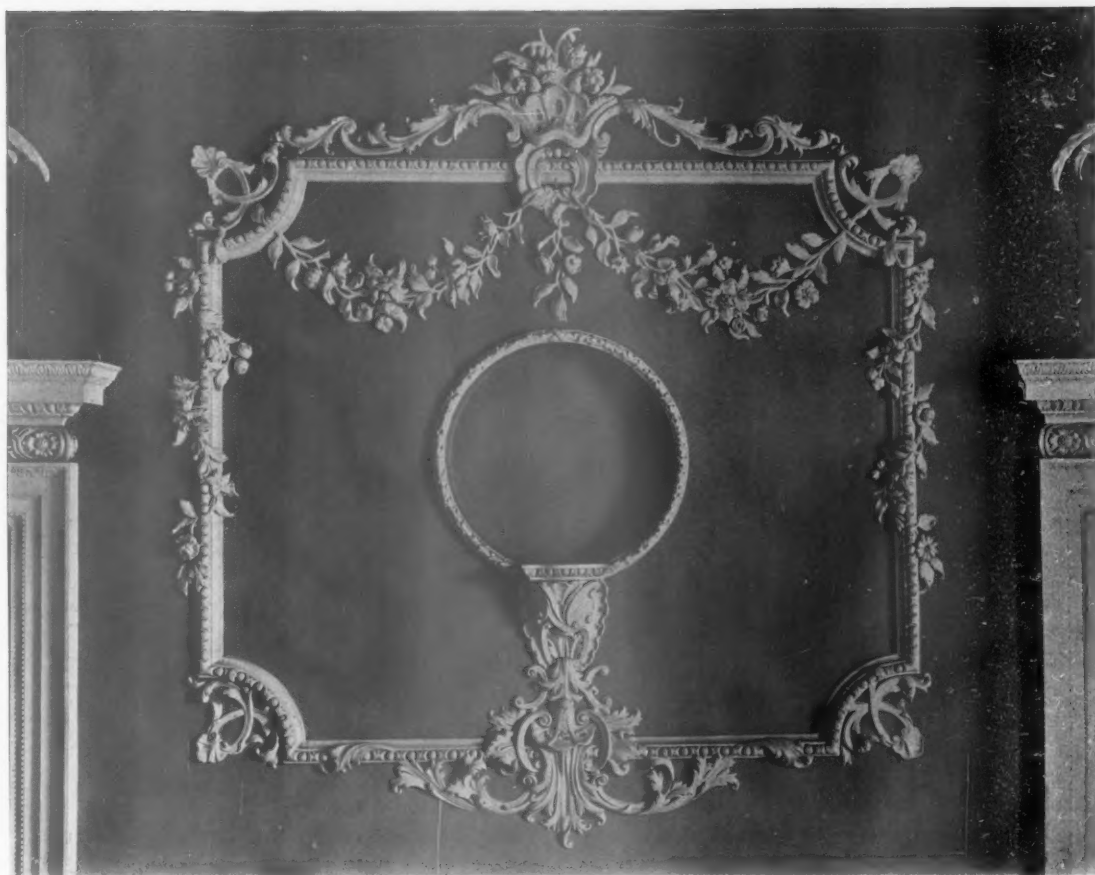
is typical of much of the ornamental stucco-work adorning the buildings of Sir Christopher Wren. Its execution, according to an account preserved among the records of the fabric, was due to Meade in 1678, and the decorative painting, representing the apotheosis of St. Lawrence, which occupies the large quatrefoil compartment in the centre, proceeded from the hand of the younger Fuller, to whom reference was made in *THE ARCHITECTURAL REVIEW* for November 1913.

Although the decorative work of Wren is marked by an increasing use of wainscoting, forming a background for the inimitable wood-carving of Gibbons, the art of the plasterer found immense employment in those soberly dignified and yet splendid interiors with which his genius is identified. At Belton House, Groombridge, Melton Constable, Westwood Park, and in innumerable houses and buildings of this period, the labours of Weatherall, Doogood, Grove, Houlbert, Martyn, Dunserfield, and Meade—capable English stucco-workers—share the honours of a glorious activity with the carvers

Gibbons, Watson, Phillips, Selden, Lobb, and Maine, and with the decorative painters, metalworkers, locksmiths, and the whole accomplished fraternity of artists and artificers who laboured to such good purpose under the directing ægis of that great architect.

Wren's contemporaries and successors, it has been remarked, instead of carrying on a tradition so propitious, reverted to the practice of Palladio, or followed the antique examples figured by Desgodetz, or, on the other hand, exhibited tendencies towards the all-conquering rococo. James Gibbs, whose use of plaster-work was most extensive, exploited the sculptor Rysbrack, and the stucco-workers Artari, Bagutti, Vesali, and Serena.

William Kent, Colin Campbell, the elder Brettingham, and others of the "Burlington group" were uncompromising Palladians, as their work at Rainham, Houghton, Holkham, Burlington House and Stourhead amply testifies. At Rainham, Kent was entrusted with the congenial task of continuing the work of Inigo Jones, and much of the interior decoration executed by the disciple is now attributed to the master-mind. At Houghton, commenced by Campbell and carried out by Ripley, the whole of the orna-



ELTHAM LODGE: ENRICHED MURAL PANEL IN LADIES' CLUB-ROOM ON GROUND FLOOR.



Photos: R. L. Warham.

STAIRCASE AND DOORCASE WITH PLASTER ENRICHMENTS, NO. 1A GREEK STREET, SOHO, LONDON.



DETAIL OF ENRICHED MURAL PANEL IN PLASTER, 1A GREEK STREET, SOHO.

Photo: R. L. Warham.

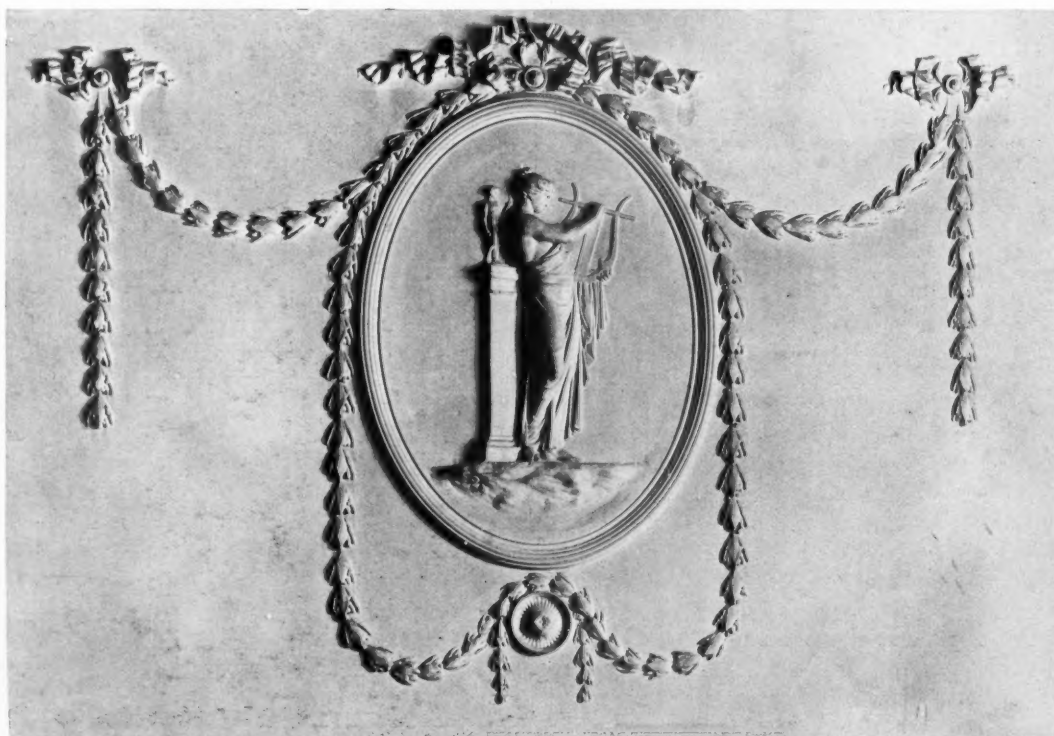
mental work throughout the house, where not copied directly from the antique, was designed by Kent. In the great hall, a "Cube of Forty . . . the Cieling and Frieze of Boys are by Altari"—the "boys" bear swags and support medallions containing portraits of the founder Sir Robert Walpole and his first wife, his eldest son and daughter-in-law.

The preference which the Earl of Burlington always showed to the works of Palladio and the antique largely determined the character of the design of Holkham, where the stucco decoration appears to have been designed by Kent, or selected from the "Antiquities" of Desgodetz or the designs of Inigo Jones, by Thomas Coke the founder (afterwards Earl of Leicester), Lord Burlington, and Kent, and was carefully set out by Brettingham, who was in charge of the works, and executed by the celebrated plasterworker Thomas Clark of Westminster. Isaac Ware, in precept at least, deprecated the invasion of French fashions, but is generally regarded as one who, despite the Palladian discipline of his noble patron, displayed the prevailing Gallic tendencies, of which we find developed instances in the work of his contemporaries at Kirtlington and Childwickbury. By the middle of the eighteenth century, and especially in the domain of interior decoration, the extreme severity of the academic school struggled for supremacy with the rococo invasion, or patched up a peace for the nonce and marched side by side with the intruder.

How admirable and accomplished were some of the

products of "undisciplined fancy" at this period may be seen in the charmingly decorated ground-floor room at Eltham Lodge, portions of which are illustrated on the preceding page and on Plate XIII. An example from the same neighbourhood, which is practically contemporaneous, is represented by the two photographs on Plate XII of a dining-room at No. 30 The Courtyard, Eltham—an addition, in the prevailing fashion, to an earlier house situated near the Palace.

The highly interesting "House of Charity" at the corner of Greek Street and Soho Square is unusually rich in fine stucco-work on both walls and ceilings, some of which is shown in the photographs on this and the preceding page, and on Plate XI, where, for the purpose of comparison, a ceiling from



PLASTER MEDALLION ABOVE MANTELPiece FROM 29 GREAT GEORGE STREET, WESTMINSTER.





PLASTER MEDALLION ON WALL FACING WINDOW,  
9 GRAFTON STREET, LONDON.



WREATH AND MEDALLION FORMING OVERDOOR  
ENRICHMENT, 9 GRAFTON STREET, LONDON.

No. 17 Albemarle Street, in the occupation of Messrs. Ellis, Piers & Daw, has been included. Both date from the reign of George II and illustrate the application of figure-sculpture, or modelling, for which capable executants were not wanting at this period, and recall the well-known *puttini* by Rysbrack and *altari* in the Hall at Houghton, the central compartment of Venus and Adonis in the large drawing-room at Easton Neston, and the beautiful figure panels in the saloon at Stoneleigh and in the inner hall at Barnsley Park, together with the fine Dublin examples at Nos. 9 and 40 St. Stephen's Green, and Mespil (formerly Barry) House—all happily illustrative of the proper association of sculpture with the Mistress Art.

The return of that allegiance to classical ideals in decoration which was assiduously fostered in England by the practice of John Wood of Bath, Sir Robert Taylor, and Sir William Chambers is exemplified in the mural ornaments shown on the foregoing page and on Plate XIV. The house No. 29 Great George Street, Westminster, from which these examples were taken, is now demolished; but it is gratifying to know that this admirable plaster-work has been preserved, though only in the form of detached panels, and is now in the Victoria and Albert Museum, South Kensington. In Grafton Street, from No. 9 in which thoroughfare the illustrations on this page are taken, are several houses containing examples of finely



MURAL ENRICHMENT, 9 GRAFTON  
STREET, LONDON.

designed and well-modelled stucco ornamentation, the memorials of a once brilliant society which thronged the saloons and apartments of this tributary to Bond Street.

The work of the later eighteenth-century architects, Taylor, Paine, Carr, Chambers, and the Adam brothers, is characterised by an even more extensive use of stucco for interior decoration. Their designs in this material attained an exceedingly high artistic level, and were carried out with a perfection of technique which glorifies a material at once homely and inexpensive, but immensely adaptable, and intensely sympathetic, in the hands of capable executants. Sir William Chambers, solicitous always about excellence of detail and workmanship within and without his buildings, enlisted the aid of Wilton, Nollekens, Celrici, Thomas and Charles Clarke (or Clark), and Joseph Rolfe, in the execution of his stucco ornaments—designed with a Roman vigour tempered with Greek purity of taste, in worthy emulation of the antique examples which he studied so assiduously. Rolfe also executed stuccoes at Kenwood, for Robert Adam, who employed Joseph Rose at Luton House, where, in his words, the coved ceiling in Lady Bute's dressing-room "is richly decorated with stucco ornaments by Mr. Rose, and paintings by Mr. Zucchi . . . and the grounds are also coloured with various tints to take off the crudeness of the white"—a point upon which Adam is insistent.

# THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY.

BY DR. A. E. SHIPLEY, Master of Christ's College, Cambridge.

*With Photographs specially obtained for "The Architectural Review," including Plates II, III, and IV.*

LIKE their prototypes in Europe, the older American universities grew out of small beginnings. Three at least of the four pre-revolutionary universities in the United States were planned in days of colonial poverty, on the lines of Oxford or Cambridge.

It is interesting to trace the succession from my own college of Christ's at Cambridge, founded now 410 years ago, to the present Princeton Graduate College, which is the newest, and in some respects the most original, contribution to the advancement of learning in the new world. Christ's was founded by Lady Margaret Tudor in 1504 to teach the new learning—Greek was then the new learning, and was in those days as difficult to get *into* the university as its compulsory application, to all sorts and conditions of men, is difficult in our days to get *out*. The college flourished, and one hundred years later a sombre-faced knight, Sir Walter Mildmay, went forth from our midst to become Chancellor to Queen Elizabeth, and to found in full time the Puritan House of Emmanuel College, Cambridge. From Emmanuel in 1637 John Harvard sought in New England that liberty of conscience which England then denied him. He lived but one short year on the other side of the Atlantic, and left but a modest sum, £780, and a small

library, yet in that short time and with that widow's mite he achieved immortality. One likes to think that Elihu Yale may perchance have attended Harvard's school, but he left Boston as a boy and having become Governor of Madras, and having successfully "shaken the Pagoda tree" in India, gave of his wealth to help the then struggling college, afterwards named after him, at New Haven. Princeton, the third of the universities which arose in this land, was largely founded by graduates from Yale, and at first these graduates were in a considerable majority on the Board of Trustees. We have here almost an apostolic succession—with the usual break—from the Tudor Lady Margaret, mother of Henry VII, to the new Graduate College in New Jersey.

Princeton, unlike Harvard or Yale, lies not in a large, busy, and bustling manufacturing city, but in a small township situate almost midway between New York and Philadelphia, on the old coaching road which followed the line of a still older Indian trail running south. Standing upon rising ground, which here begins to slope up from the seacoast towards the Appalachian Mountains, it commands wide views. When the college was founded in 1746, New Jersey was the centre—almost the very heart—of the Middle States, which were then largely



SCREEN AT EAST END OF GREAT HALL.



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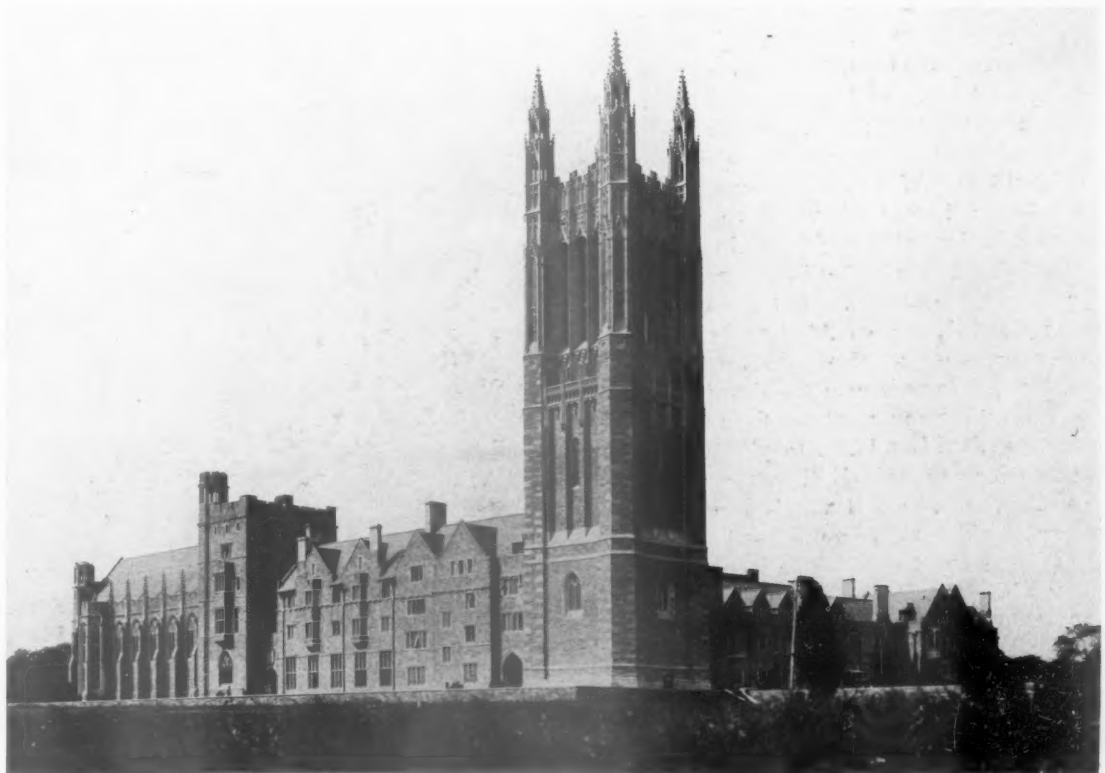
VIEW OF CLEVELAND MEMORIAL TOWER FROM QUADRANGLE.

occupied by Scots and Irish-Scots, and thus it came about that whereas Harvard and Yale were Congregationalist in their origin, Princeton was mainly Presbyterian. During the revolutionary war Princeton took an important part on the side of freedom. At the inception of the college the Colonial Governor, Belcher, had suggested that the great College Hall should be christened Nassau Hall after William III, and from that day to this the colours of the university have been orange and black. In this hall the Continental Congress sat during the second half of 1783, and there it received the news of the signature of a definite treaty of peace with Great Britain. Previously the town had been the seat of a battle in which Washington first established his military reputation, and at once increased the weight of his authority throughout every State in the confederacy.

The existing university occupies a site of nearly 600 acres, which is covered by scattered collegiate buildings of every kind. Before describing the latest addition to these academic buildings, it may be well to mention one or two particulars in which Princeton University has a character all its own.

To begin with, the undergraduates have none of those Greek-letter Secret Societies which are so characteristic a feature of American and Canadian universities of every sort. These societies are to some extent replaced by a series of sumptuous clubs which line both sides of a broad road, clubs to which it is not always easy to gain admittance, and whose existence has been somewhat criticised on that account. Secondly, at Princeton there is a system known as "The Honours System," which is, I believe, unique in the universities of the world. Introduced more than twenty years ago, it is claimed to have succeeded at Princeton, though it has been rarely copied elsewhere. The essence of the system is, that each student undertakes to give no assistance and to receive no assistance during any examination, and over no examination is any invigilation imposed. Thirdly, under the present President of the United States, Dr. Woodrow Wilson, who was the first lay President of the University, a corps of about fifty preceptors was introduced, consisting of a large number of young men who helped the student much in the same way as any Oxford tutor helps his students. This also is claimed to have had a real and sustained success, and is a new departure in American University life.

Late last autumn the Graduate College was opened, and its opening marks a new era of higher university education. It is further remarkable in that its inception was closely connected with President Wilson's election to be chief magistrate of the great Republic. For many years the Dean of the Classical Faculty, Professor West, had been aiming at establishing a Graduate College where men devoted to research in all branches of learning should reside for a few years after taking their degrees, but neither in its aim nor in its site did he and Dr. Woodrow Wilson see quite eye to eye. In the long run one of those magnificent benefactions which American universities are so accustomed to, and British universities so unfamiliar with, came into the hands of Professor West, and enabled him to carry out his designs on the lines he had originally contem-



GENERAL VIEW FROM SOUTH-EAST.

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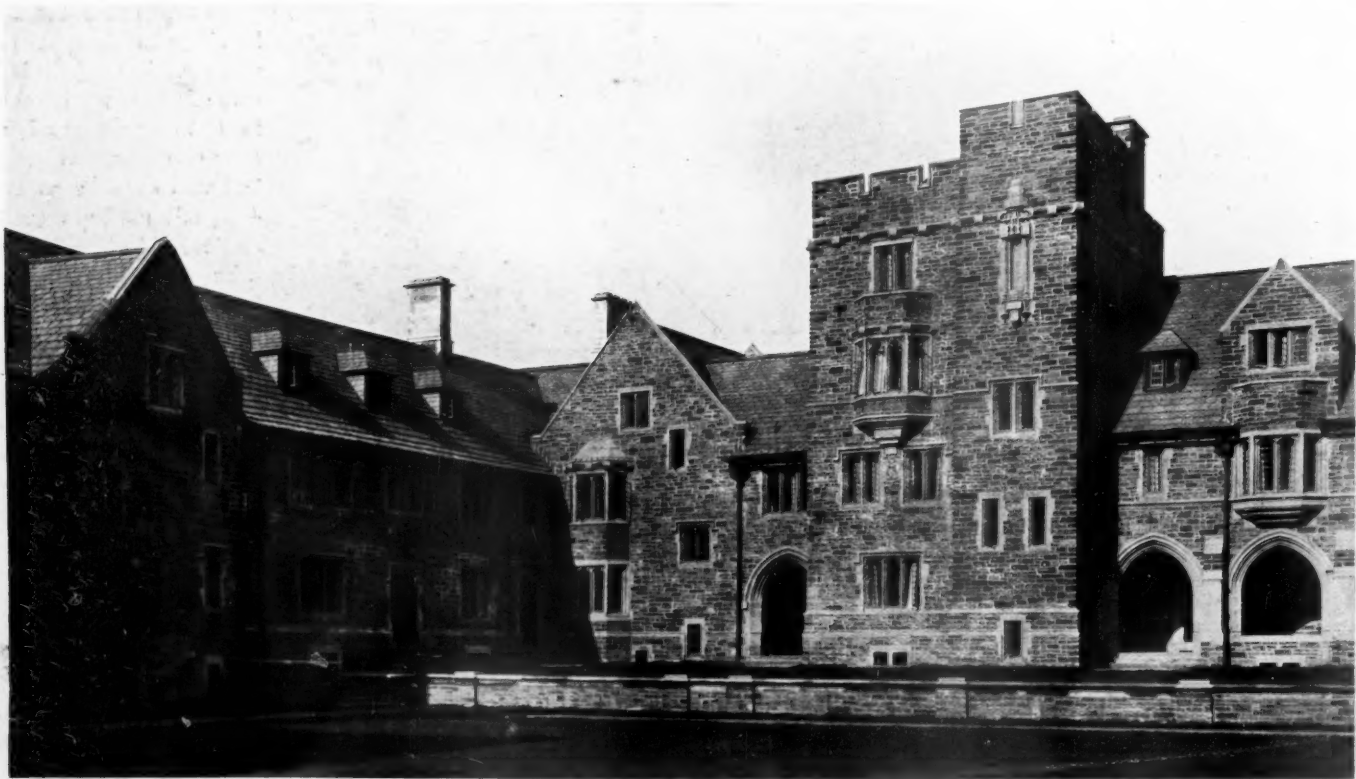


VIEW FROM SOUTH-WEST (DEAN'S LODGINGS IN FOREGROUND).

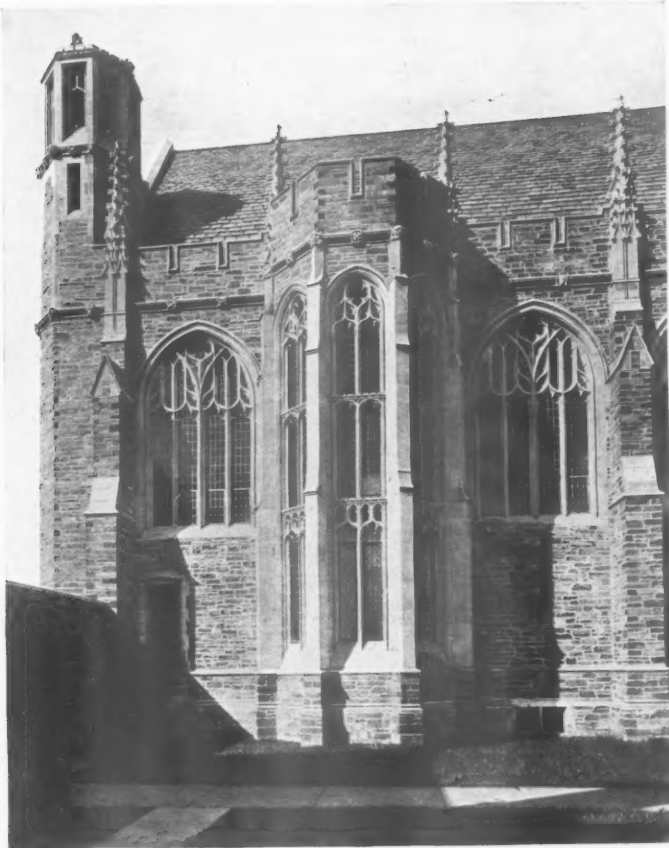
plated. Dr. Woodrow Wilson took the opportunity to retire into politics and became Governor of New Jersey. From this "jumping-off place" in an astonishingly short time he was elected to be President of the Republic.

This new development, this Graduate College, is, I believe, unique in its completion; but it is only the realisation of what has before been planned though never carried out. John Evelyn and Abraham Cowley both schemed some such foundation, but

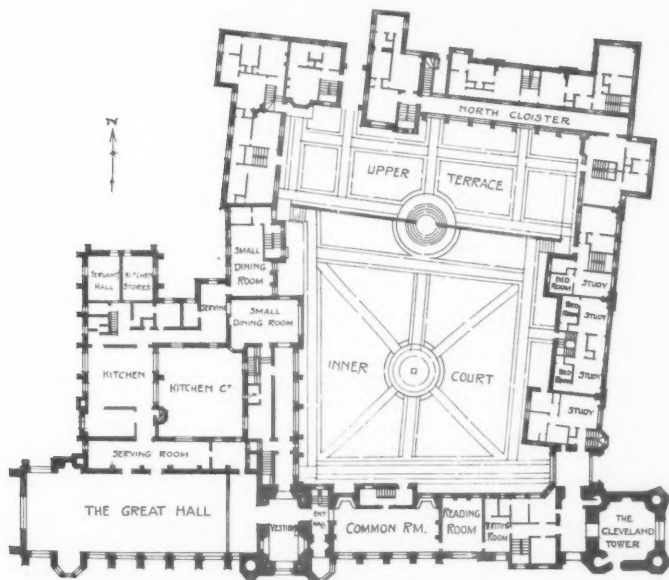
nothing came of their projects. In a letter to Robert Boyle, Evelyn minutely sets forth the details of the buildings, the maintenance and the government of his college, whose inmates were to "preserve science and cultivate themselves." Out of the twenty teachers in Cowley's scheme, four were to be constantly travelling in the four quarters of the globe in order that they might "give a constant account of all things that belong to the Learning . . . of those parts." But these



VIEW IN QUADRANGLE, SHOWING NORTH TOWER AND TERRACE.



PROCTOR HALL: THE ORIEL.

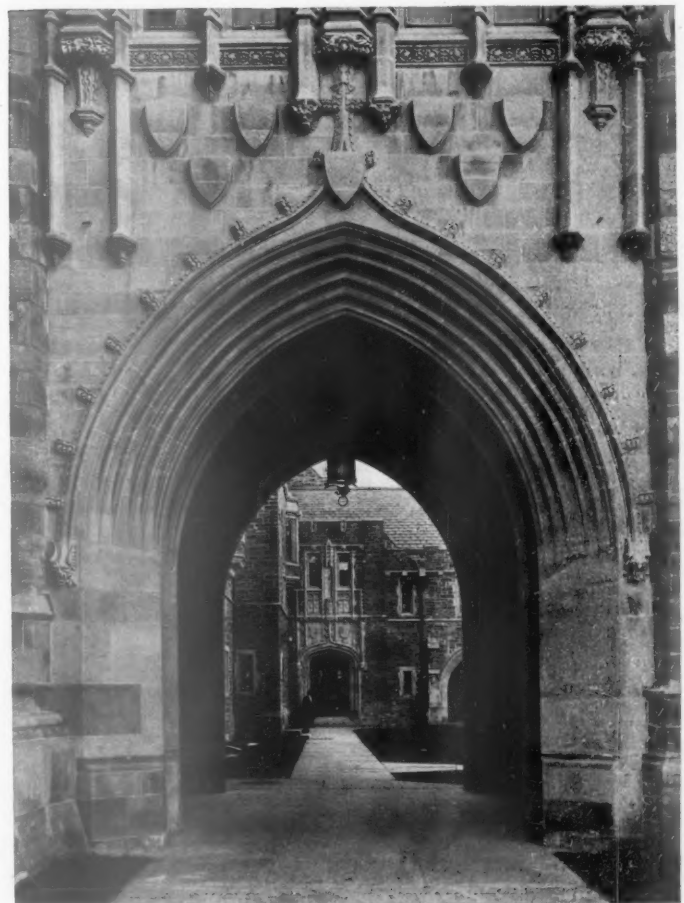


Ground-floor Plan.

wisely drawn plans came to naught, and it has been left to Princeton, 250 years later, under President Hibben, with the help of the genius of a most gifted architect, with the generous and magnanimous co-operation of those responsible for the Cleveland Tower and the Proctor Hall, with the aid of countless helpers, to erect an institution which starts a new epoch in the history of learning and which will throughout all future ages contribute "To the glory of God and the relief of man's estate."

The new building, which was opened at the end of last October, consists of a large court containing "sets" of apartments capable of housing 111 researchers. In the economic

way which works so well in American universities, many of these "sets" house two students, with a common sitting-room and a common bath-room, but with separate bedrooms. These students' rooms, combined with the stately and very roomy combination room, breakfast-room, lunch-room, kitchens and other offices have been built by a bequest of Mrs. Swan. Mr. M. T. Pyne, one of the great benefactors of Princeton, added a solid and spacious tower at one end of the dining hall, which contains a set of rooms for the resident Professor and also guest-chambers. Close by is a comfortable house for the head of the college, Dean West. One of the features of the court is a truly magnificent dining hall capable of seating over 400 guests. The roof is a particularly interesting example of honest construction, the trusses being wrought from huge oak timbers, and embellished with carving (see Plate IV). The walls are wainscotted in oak to the splayed sills of the windows, and at one end is a splendid screen, richly carved. This hall has been built by Mr. W. C. Proctor, of Cincinnati, and compares in beauty and in size with the finest college-halls in Great Britain. The latter have obviously been taken as a model for the design. This great hall, however, is no mere copy of any existing one, but an individual piece of work based on the best English examples. But the most conspicuous feature of the whole building is the Cleveland Memorial Tower (see Plate II), erected in memory of the late President Cleveland, who spent the last years of his life in the town. This tower somewhat resembles that of Magdalen College, Oxford, but is on a larger scale—in fact, it looks almost as large as the Victoria Tower of Westminster Palace. Standing on a slight eminence, it forms a conspicuous feature when seen from the main railway line running south from New York to Washington and beyond, some five miles away.



THE GREAT GATE (CARVING UNFINISHED).

The whole scheme is a monument not only to the judicious expenditure of money generously given, but to the exercise of very great tact. To bring the Trustees of the Cleveland Memorial Fund into line with the other three benefactors, and the whole four into harmony with the University authorities, was no small achievement. Very wisely, however, the authorities have not put all their money into bricks and mortar. They have retained in their hands a sum of nearly half a million pounds for endowment; hence for the modest sum of £60 a year a research student is housed, fed and warmed. The same endowment has found the stipends for five new Professors and of ten new Research Fellows, so that the college starts its career fully equipped as regards buildings and staff. Its benefits are by no means restricted to Princeton men, and the ninety-seven students who took up their home there last October represented at least fifteen different colleges from all the western world, including some students from the British West Indies.

The building has been designed by the well-known firm of

Cram, Goodhue, and Ferguson, of Boston. The stone they have used is, for the most part, local, the whole eastern part of Pennsylvania and New Jersey being underlaid by sound building stone of great variety and beauty of colour. It has been dressed to a perfectly flat surface, and as used in this building is a remarkably good example of modern stone walling. For the moulded and cut work a standard Indiana limestone has been used not unlike our own Bath stone in colour, though it is said to be more durable. The interior masonry of the great hall is of very fine sandstone from Bowling Green, Kentucky, which was used for the first time for the interior of the recently erected new church, dedicated to St. Thomas, on Fifth Avenue, New York. The whole structure is a perfectly honest straightforward piece of building, and a most interesting contribution to collegiate architecture.

In conclusion it should be stated that the photographs which illustrate this article were taken by Mr. Julian A. Buckley, of New York, who has made a speciality of American architectural work.

## LONDON CLUBS.—VIII. THE CONSERVATIVE CLUB.

By STANLEY C. RAMSEY.

*With Photographs specially taken for "The Architectural Review," including Plates V and VI.*

THE Conservative Club, at the bottom end of St. James's Street, on the west side, is a typical building of the Early Victorian period, a period which, until quite recently, has been the butt for all the wits of advanced artistic circles—in fact, the title "Early Victorian" has come to be used as mainly expressive of contempt and condemnation. That this attitude is prejudiced and unfair must be admitted by all (except the most biased of Goths) who have made a careful study of the outstanding works of that time. During the present century we have travelled a long way from the position which Ruskin took up when he said that all architecture which followed Greek, Roman, or Palladian prototypes was essentially corrupt and bad. Such a statement of belief, which denies value to all buildings from the sixteenth century onwards, condemning as it does the whole modern world, would to-day be hotly controverted, or, what is more probable, merely ignored by the more discerning of critics.

The work of the Early Victorian architects exhibits a curious fusion of

Greek and Italian motifs. Most of them had been educated in the severe school of the Greek Revival, and, as if chilled by the frigidity of this atmosphere, they turned away to warm themselves at the fires of the Italian Renaissance.

The design for the Conservative Club was the joint work of George Basevi and Sydney Smirke, who, later, were to collaborate on the new Carlton Club in Pall Mall; and a short review of their lives may prove useful as being to some extent an introductory explanation of the style.

Basevi was born in 1794 at Greenwich, where he attended Dr. Burney's famous school. In 1811 he became a pupil of Sir John Soane, whose work is remarkable for the purity of its Classic detail—an influence which was not without its effect on the young Basevi, who was probably one of the first English architects to thoroughly appreciate the genius of Peruzzi, as is instanced in a house which Basevi built in Belgrave Square, the entrance door of which is directly inspired by the Italian master's famous door for the Massimi Palace, Rome.



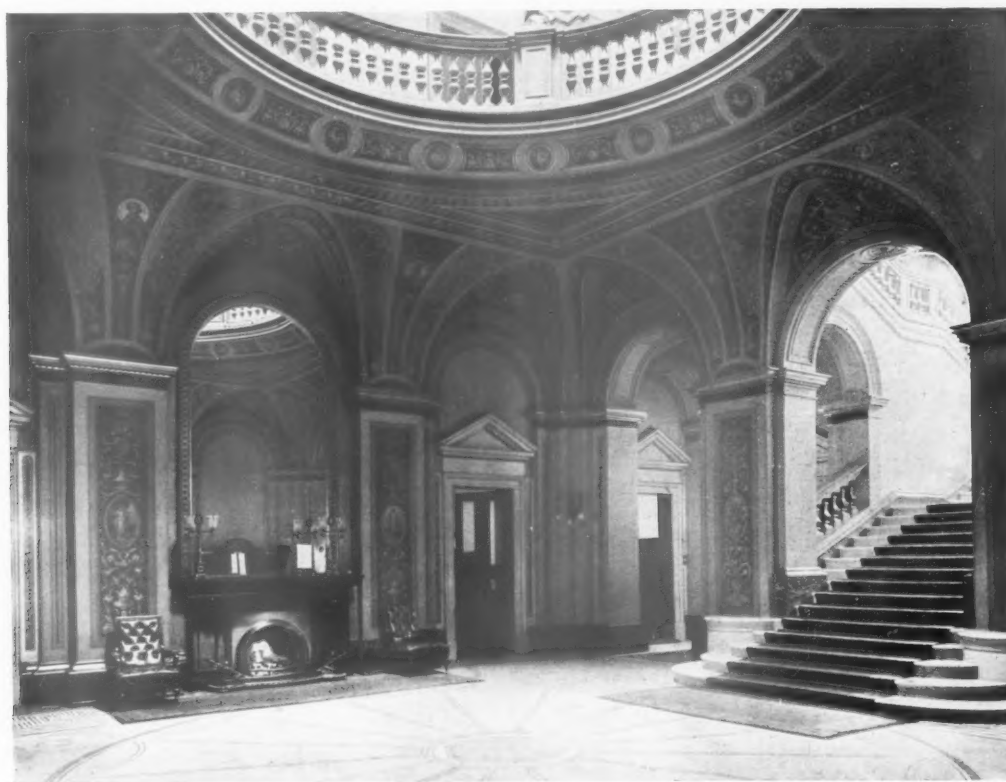
ENTRANCE HALL.



The years from 1816 to 1819 were spent in foreign travel and the study of architecture in Italy and Greece, the profitable results of which are apparent in his designs. It is only since the Gothic Revival that the English architect has, as a class, neglected this side of his education, or, at most, has been content with a hasty scamper through France or Italy, satisfied with a few pretty sketches or, at the best, a sufficiency of measured drawings to satisfy the Prize Committee which sent him out. The earlier men had much more thorough ideas as to what a course of study abroad should be, and it was not unusual for them to spend from three to five years, and in some cases even longer, in the study of Classic and Renaissance works in Italy and elsewhere. By this thorough training in early youth they acquired a knowledge and command of classical detail which served them well in after life, and gave to their buildings a distinction which would otherwise be absent.

Sydney Smirke were engaged on the erection of the Oxford and Cambridge Club-house in Pall Mall, an experience which must have been of great use to the younger brother when he came to build the Conservative and Carlton Clubs. It is recorded of the design for the Conservative Club that the exterior was the joint work of both architects, but that the interior decorations on the ground floor were exclusively finished from Basevi's designs, and the first floor from those of Smirke.

The elevation towards St. James's Street is divided into two storeys, the lower or ground floor being of plain ashlar with rusticated joints and square-headed window openings, and the upper or first floor being divided into bays with three-quarter Corinthian columns attached to the walls, and separated from the ground floor storey by a projecting balcony carried on brackets (see Plate V). The façade is divided into three



INNER HALL.

Amongst the most noteworthy of Basevi's works are the house in Belgrave Square, already mentioned, and the Fitzwilliam Museum, Cambridge, this latter building having been completed by C. R. Cockerell.

Basevi met his death in 1845 as the result of an unfortunate accident at Ely Cathedral, where he was carrying out some repairs. The Conservative Club, therefore, having been finished in that year, was amongst his latest works.

His colleague, Sydney Smirke, was born in 1799. As the son of Sir Robert Smirke, a painter and member of the Royal Academy, and brother of Sir Robert Smirke, jun., the famous architect of the British Museum, Sydney had a distinguished introduction into the world of art, an introduction of which he proved himself not unworthy, for we find that in 1819 he won the Gold Medal and Travelling Scholarship as a student of architecture at the Royal Academy schools. He followed a similar course of foreign study to that undertaken by Basevi, and after two years or so abroad returned to assist his brother until the latter's retirement. During 1836-1837 Robert and

parts, the two end portions being treated as slightly projecting pylons with flat pilasters engaged to the wall surface by means of quarter pilasters. The central part is divided into five bays at first-floor level with the Corinthian columns referred to above, each bay being filled with a rectangular window-opening finished with a straight pedimented head. The end or pylon bays are treated with three-light windows, the central part having a corresponding pediment to the windows of the intermediate bays. The treatment of these three-light windows, though a favourite motif of the architects of this time, and one which was much used by Pennethorne amongst others, cannot be altogether commended. Bridging in as it does the whole of the space between the pilasters, and carrying a great depth of unpierced stonework above, crowned with a rather heavy blocking course and balustrade, it has an appearance of great weakness.

These three-light windows undoubtedly owe their inspiration to somewhat similar features employed by Nash and his contemporaries in their stucco-fronted buildings, a treatment



SMOKING-ROOM.

which in their case could be justified by the lightness of the superincumbent material, with its suggestion of the actual construction being cloaked by the protecting plaster. In masonry the conditions are very different; the eye is accustomed to demand that stonework shall have the appearance of being adequately supported, or that the presence of the supporting joist or lintel shall be acknowledged in some direct manner in the design of the masonry.

On the ground floor of the pylons, at either end of the façade, are two projecting porches of the Doric Order, the one on the right hand serving as the entrance to the building, and that on the left being filled in with a projecting bow window. The treatment of these two end or pylon-bays is the weakest part of the whole design. The attachment of these porches to the main structure is very unhappy, and the wholly unnecessary effort after symmetry, which has resulted in the filling-in of the one with the bay window referred to, largely detracts from the good appearance of the front.

Though in no way comparable to the Reform Club, the



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elevation of the Conservative is a sober and dignified piece of work. If it does not display any evidence of great constructive imagination, it is at least redeemed from the charge of meaningless vulgarity and ostentation which might with very good reason be brought against some of its more modern neighbours.

We are apt to smile at the crinolined propriety of the Early Victorians, and to be depressed by the evidence of their undoubted seriousness; but, with all their staidness of demeanour, we must admit that they had a certain dignity of bearing and a weight of character expressed in definiteness of purpose which contrasts not unfavourably with the frivolous inanities and want of direction so painfully conspicuous in much of the life and work of to-day.

The plan of the club is in no way a remarkable achievement. There are two halls, an inner and an outer, and beyond the inner hall there is the main staircase. The inner hall proper is a circular apartment extending up through the two floors of the building and covered over with a glass dome of simple but



LAMP STANDARD ON GRAND STAIRCASE.



READING LAMP IN LIBRARY.

good design. The lower part of the hall has a series of arches decorated in colour somewhat after the manner of the Raphael arabesques. This work was painted by Mr. Sang, by whom, after long years, it has since been decorated. This restoration was carried out some few years ago, when, after considerable discussion, it was decided to restore the original scheme of decoration, which some little time before had been discarded in favour of plain white marble. The design for the lower part of this hall, together with the morning-room and the coffee-room (Plate VI), are from the designs of Basevi.

The entrance vestibule, opening directly on to the street, is an essay in the use of the Doric Order, and is probably one of the best portions of the interior. The fluted columns at the top of the short flight of stairs are a subtle transition from the same Order which is used for the external portico, and illustrate the architect's subtle appreciation for the right treatment of material.

The coffee-room is a finely proportioned apartment, the appearance of which is rather spoilt by the filling-in of the

throughout, the club would have ranked amongst the master-pieces of English architecture.

Unfortunately the upper part of the circular hall shows Smirke at his very worst. The detail of the overdoors in particular is extremely coarse and badly moulded, and if Smirke were responsible for the design of the lamps on the stairs it is surprising that he should have failed so badly here.

One of the most interesting features in this part of the building is the fireplace, which has a vigorously designed basket grate of pleasing and satisfying lines. The surround is composed of iron panels filled in with marble mosaics, and is probably the forerunner of those villainous tiled slabs beloved by the manufacturers of modern cast-iron grates for "desirable middle-class villas"; but as used here the effect is not unpleasant.

The smoking-room, formerly the drawing-room, occupies the centre of the St. James's Street front on the first floor. There are a fine cut-glass candelabrum and some beautiful tables of bird's-eye maple in this room. A picture by



SIDEBOARD IN PRIVATE DINING-ROOM.

windows with obscured glass in the form of lead-glazing. The pendant fittings in this room are particularly good; they are the original oil lamps, adapted for use with the more modern electric light.

The morning-room has a rather interesting ceiling, in which one may note the effect of the direct influence of the Italian school in the light festoons framed by the severe lines of the Greek fret and the large circular moulding (of rather coarse detail). Over the windows are some curious-looking cameos which serve as broaches to hold the window curtains in place.

Proceeding to the first floor, we enter the province of Smirke, and the first thing that strikes one is the extraordinarily awkward junction of the rectangular staircase (with its grand central flight and its two returns) with the circular shape of the inner hall. On the landing of the stairs are two beautifully carved marble lamp standards, very Greek in feeling, with fine crisp foliage, one on either side of the first flight. These lamps are quite the most beautiful details in the building, and if the quality of design displayed here had been maintained

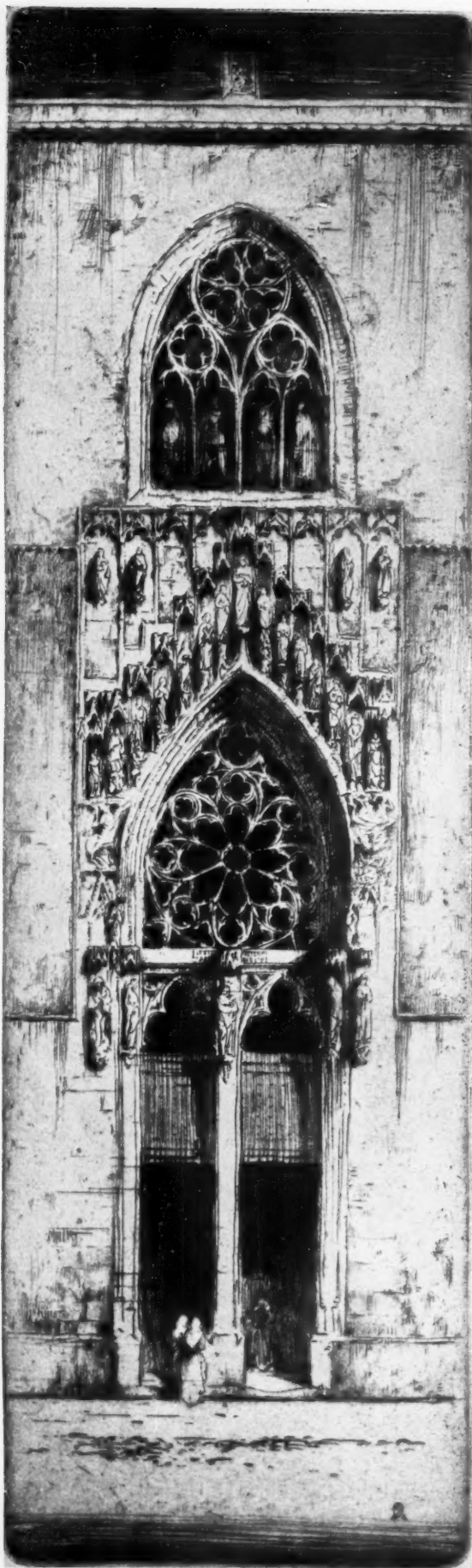
Canaletto of the Piazza San Marco at Venice hangs on one of the end walls.

A feature of the club is the library, which comprises a splendid collection of books. The colour scheme of this room—a golden brown—is very restful. Some metal reading lamps designed at the same time as the building are rather unique; they are good examples of the care an architect should take in the treatment of accessories. The small private dining-room on this floor contains a very interesting mahogany sideboard and wine cooler, with well considered and carefully executed detail.

The Conservative Club, as the title implies, is a political foundation of the party whose name it bears.

The Imperial crown and oak-leaves figure in the sculptured frieze between the Corinthian columns on the elevation, and the emblems of the rose, the thistle, and the shamrock are in evidence in the internal decoration. The club contains a bust of the late Queen Victoria, and a full length statue of Lord Beaconsfield, neither of them, however, of any particular artistic merit.





DOORWAY, FRANKFORT CATHEDRAL.

*From the Etching by Fred A. Farrell*

## PLATE ILLUSTRATIONS.

Plate I.—An Old Palace Doorway, York: Mr. Farrell's etching shows the north doorway of the old Palace of the Stuart kings at York, now used as the Blind School. The doorway forms part of a wing erected by the Earl of Sheffield in the reign of James I, whose royal initials are on the bases of the pilasters. The fine coat-of-arms of Charles I was added when the monarch stayed at the Palace. The doorway at Frankfort Cathedral, shown on this page, is on the north side of the nave. The two etchings are reproduced by kind permission of Messrs. James Connell & Sons, of 47 Old Bond Street, London, who hold the copyright.

Plates II, III, and IV.—Graduate College of Princeton University: This is a unique college, being the first complete expression of an idea often put forward but never before carried out. The college is intended for men who wish to devote themselves to research in all branches of learning, who will here reside for a few years after taking their degrees. It is notable, too, as a very brilliant example of modern Gothic, based on the best English collegiate and ecclesiastical buildings. (See article on page 52.)

Plates V and VI.—Conservative Club, London: George Basevi and Sydney Smirke seem to have divided their labours on the design of the Conservative Club. They worked together on the façade, which may be regarded as their joint design, but within the building the decorative scheme was split up, Basevi having been responsible for the ground floor, while Smirke undertook the first floor. Basevi's work is unquestionably the better of the two, there being considerable dignity in the entrance hall and inner hall, the morning-room (which overlooks St. James's Street), and the coffee-room, whereas the upper part of the staircase hall presages the worst catastrophes of mid-Victorian architecture. An article dealing with the club appears on page 56.

Plates VII, VIII, and IX.—Alterations and Additions, Bishopsgate, London: There is a large office on the ground floor of the new building, communicating with Messrs. Baring Bros.' older premises, while the upper floors of the new building are planned as separate offices. Some further illustrations and particulars will be found on pages 63 and 64 of this issue.

Plate X.—St. Anselm's Vicarage, Kennington, London: This is a particularly successful design carried out with a strict regard for economy. It is part of the scheme which embraces the new Church of St. Anselm, now in course of erection. A plan of the vicarage, and further particulars, will be found on page 64.

Plates XI, XII, XIII, and XIV.—Stucco Interior Decoration: These plates are of much interest as showing some notable examples which have not hitherto been illustrated. The Greek Street and Albemarle Street examples (shown on Plate XI) are both of the George II period and are notable for their figure modelling. The room at No. 30 The Courtyard, Eltham (Plate XII), shows a complete scheme of stucco-decoration for a small room. The details from the Ladies' Club Room at Eltham Lodge (Plate XIII) are characteristic of the mid-eighteenth century, while the example from No. 29 Great George Street, Westminster (Plate XIV) illustrates the return to classical purity and severity of taste of the succeeding period. For permission to reproduce this last illustration, as also for the detail from the same building reproduced on page 50, we are indebted to the London County Council.



Plate I.

AN OLD PALACE DOORWAY, YORK.

March 1914.

*From the Etching by Fred A. Farrell.*

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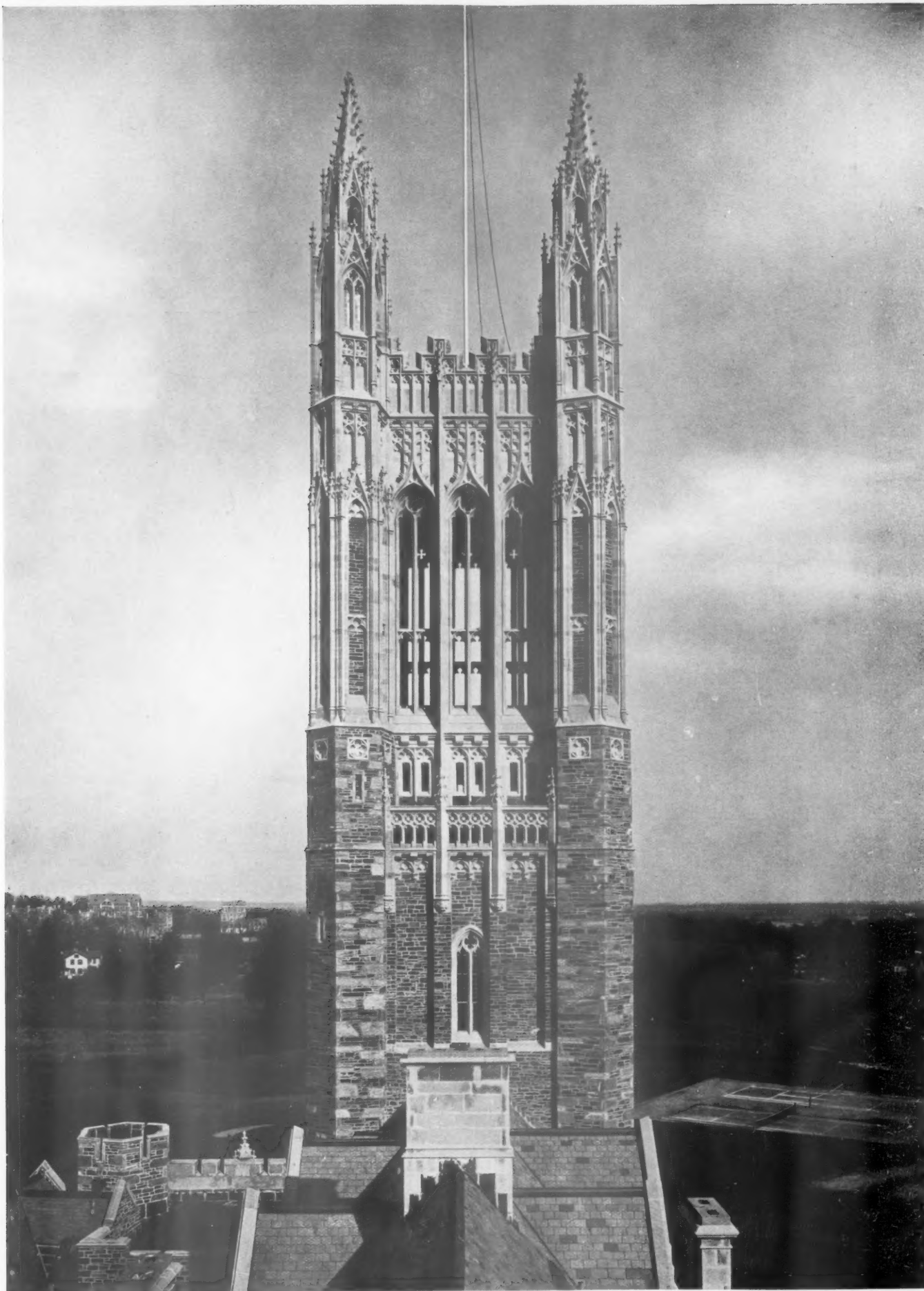


Plate II. March 1914.

Photo: Julian A. Buckley.

GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N.J.: UPPER PART OF CLEVELAND  
MEMORIAL TOWER.

Cram, Goodhue, and Ferguson, Architects.

*This college marks a new era in higher university education, and is a very noteworthy achievement alike in its conception and in its architectural expression. The Cleveland Tower is the dominating feature of the exterior.*

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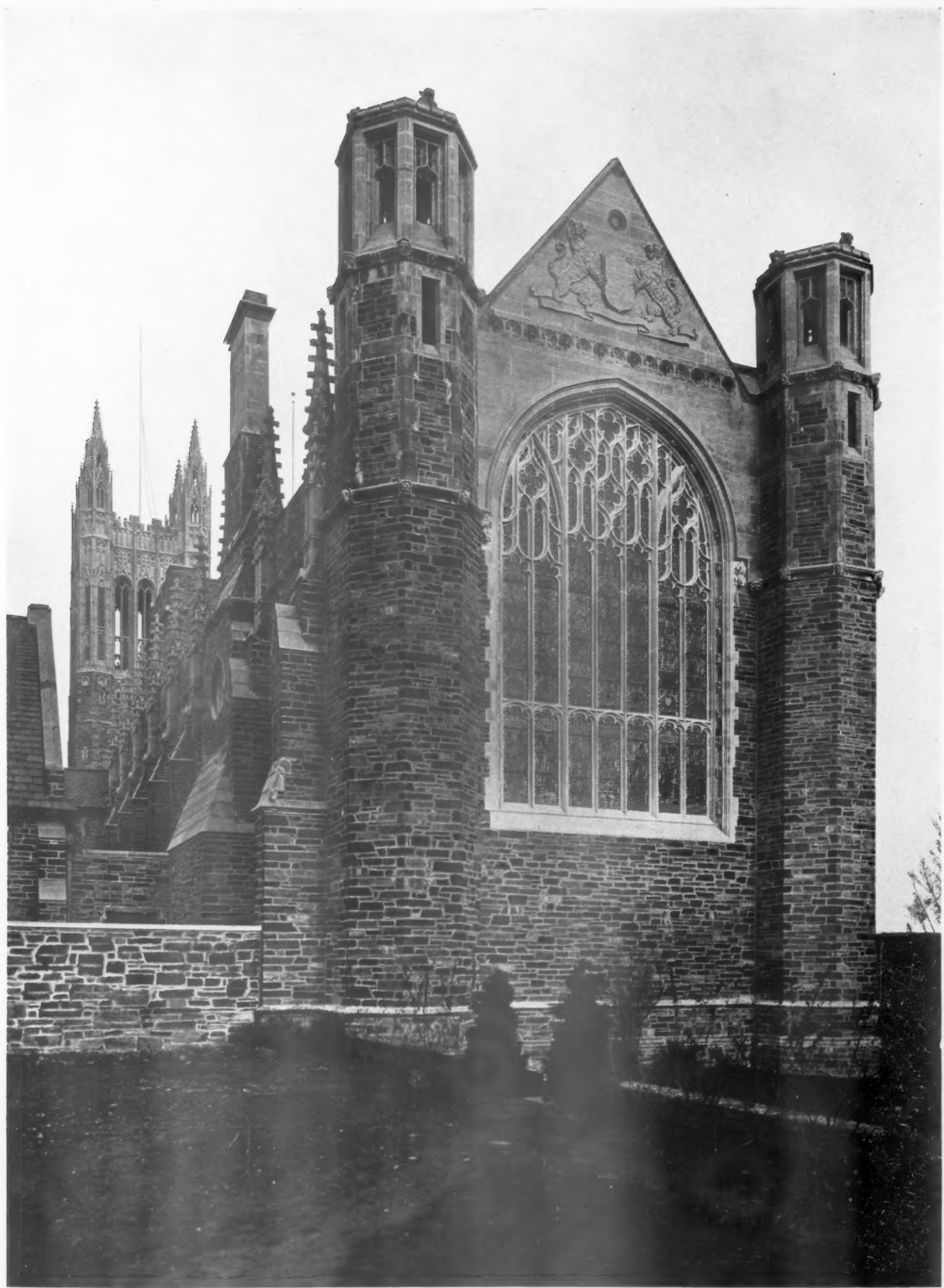


Plate III. March 1914.

Photo: Julian A. Buckley.

GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N.J.: VIEW OF PROCTOR HALL FROM DEAN'S GARDEN.

Cram, Goodhue, and Ferguson, Architects.

*English collegiate and ecclesiastical work has offered abundant suggestion for the architectural design, but the work is in no sense a copy, being an individual treatment on traditional lines. As an example of modern stonework, the walling is particularly successful.*



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Plate IV. March 1914.

Photo: Julian A. Buckley.

GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N.J.: PROCTOR HALL, LOOKING  
TOWARDS HIGH TABLE.

Cram, Goodhue, and Ferguson, Architects.

*This splendid hall compares well with the finest college halls in England. The roof is a very striking piece of construction in oak.*

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Plate V. March 1914.

CONSERVATIVE CLUB, ST. JAMES'S STREET, LONDON.

George Basevi and Sydney Smirke, Associated Architects.

Photo: Bedford Lemere & Co.

*The Conservative Club was erected in 1843-5 on the site of "The Thatched House Tavern." It is a sober and dignified design, though not displaying any great amount of imagination.*

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Morning room.



Coffee-room.

Plate VI. March 1914.

Photos: "Arch. Review."

CONSERVATIVE CLUB, ST. JAMES'S STREET, LONDON.

George Basevi, Architect.

*These are the two chief rooms in the club. They are both well proportioned, and, though belonging to the 'forties, are redeemed by many features from the flagrant faults of the architectural debacle then in progress. The ceiling of the morning-room is noteworthy.*



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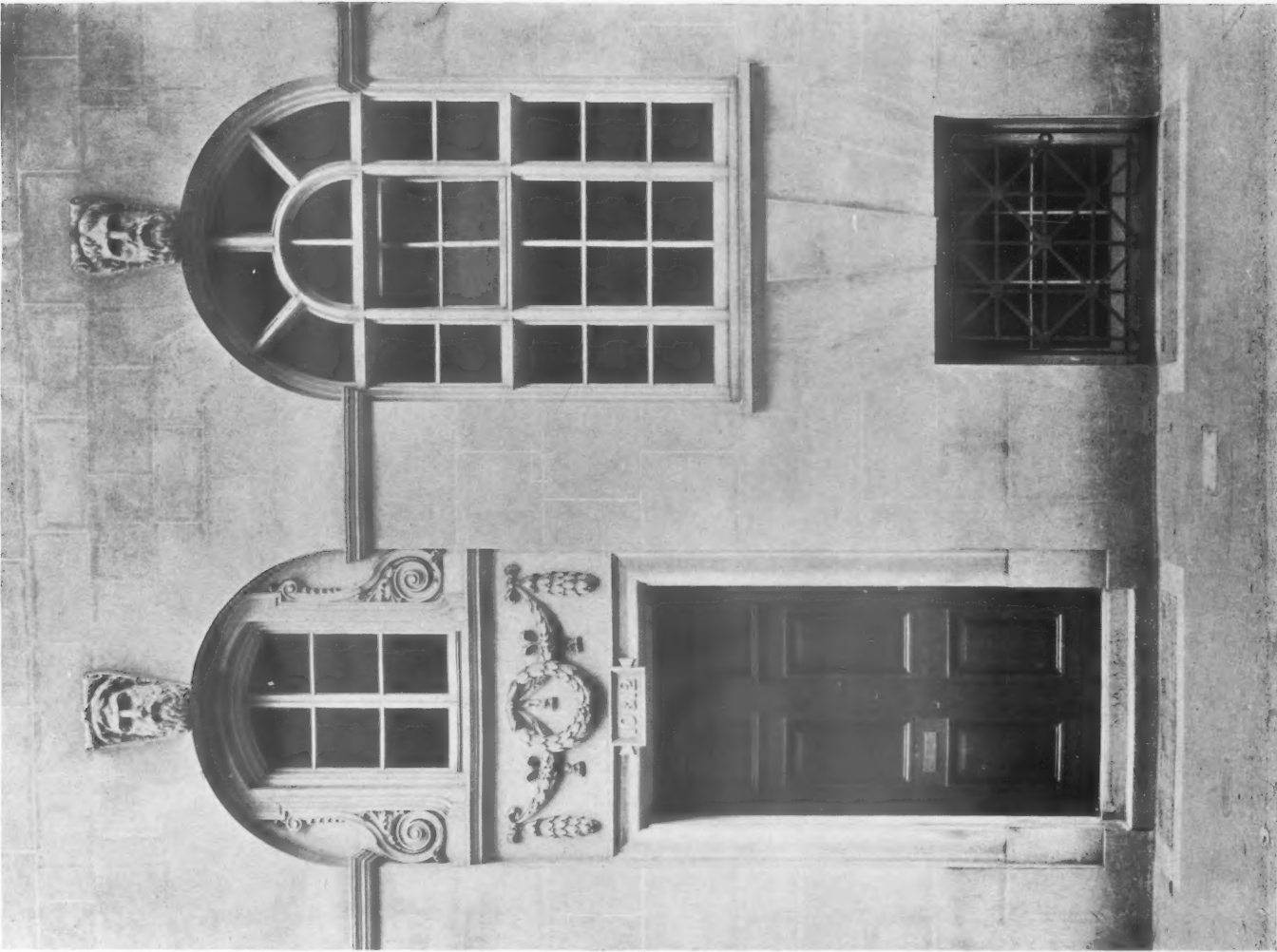


Plate VII. March 1914.

NOS. 10 & 12 BISHOPSGATE, LONDON, E.C.

Gerald C. Horsley, F.R.I.B.A., Architect.

*This new building adjoins the premises of Messrs. Baring Brothers, the well-known bankers, with which it communicates internally; and the floor lines, string-courses, cornice, etc., of the older building (by the late Mr. Norman Shaw) have been followed in the new work.*



Photos: Cyril Ellis.

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Plate VIII. March 1914.

Photo: Cyril Ellis.

NO. 8 BISHOPSGATE, LONDON, E.C.: LARGE PRIVATE OFFICE.  
Gerald C. Horsley, F.R.I.B.A., Architect.

*This forms part of the alterations which have been carried out for Messrs. Baring Bros. The panelling is of Italian walnut*

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Plate IX. March 1914.

Chimneypiece in Ante-room to large Private Office.



View in smaller Private Office.

Photos: Cyril Ellis.

NO. 8 BISHOPSGATE, LONDON, E.C.  
Gerald C. Horsley, F.R.I.B.A., Architect.

*The panelling is of Italian walnut in the ante-room, and of mahogany in the smaller private office; in both cases the wood being left its natural colour.*



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Plate X. March 1914.

ST. ANSELM'S VICARAGE, KENNINGTON, LONDON, S.E.  
 Adshead and Ramsey, Architects.

*Though severely simple, there is an air of great refinement about this house, the design of which expresses both its ecclesiastical and its residential character.*

Photo: "Arch. Review."

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No. 17 Albemarle Street, London.



Plate XI. March 1914.

No. 1a Greek Street, Soho Square, London.

Photo : R. L. Warham.

ENRICHED PLASTER CEILINGS OF THE MID-EIGHTEENTH CENTURY.

*These two ceilings have much in common. The central compartments of each, adorned with finely modelled bassi-relievi of amorins among clouds, are representative of a period when figure modelling, of true sculptural quality, was closely identified with architecture and decoration.*

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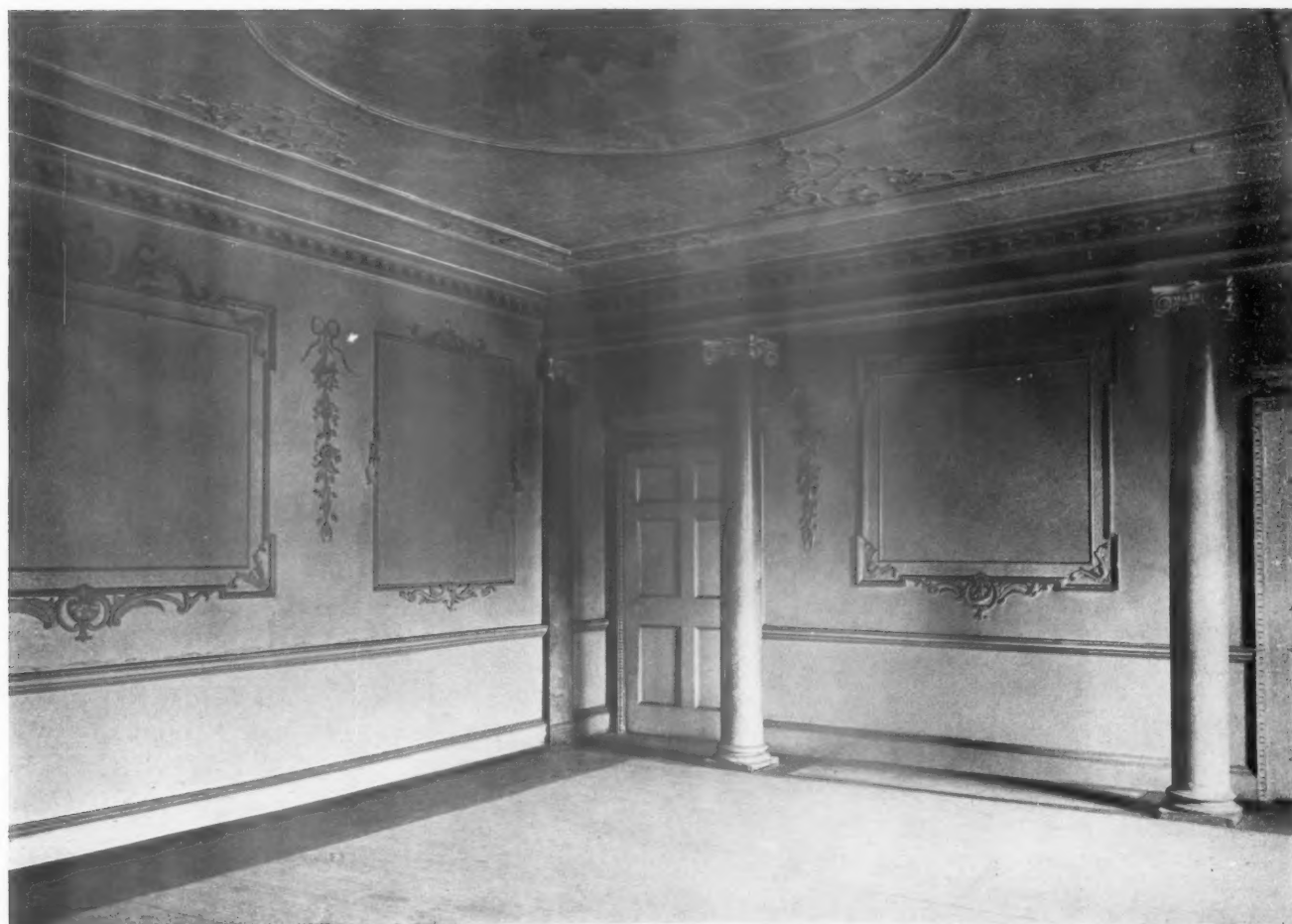


Plate XII. March 1914.

Photos: "Arch. Review."

DECORATIVE PLASTERWORK IN DINING-ROOM, NO. 30 THE COURTYARD, ELTHAM.

*These two views illustrate the complete adornment, in plaster, of a charming little mid-eighteenth century "eating-room," tastefully painted in two tones of blue.*

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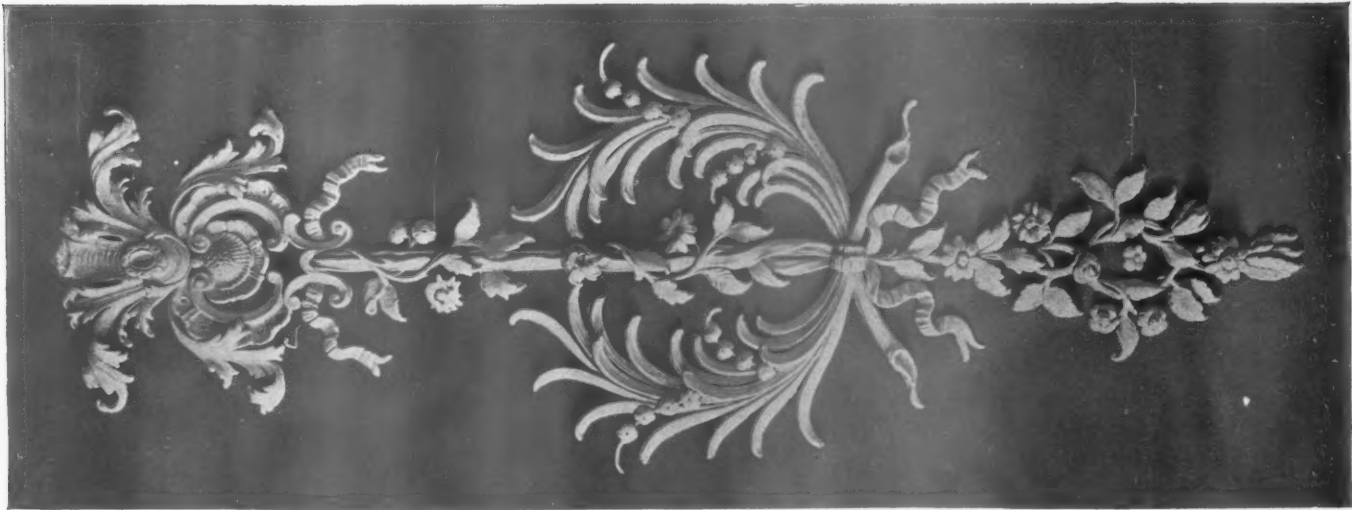
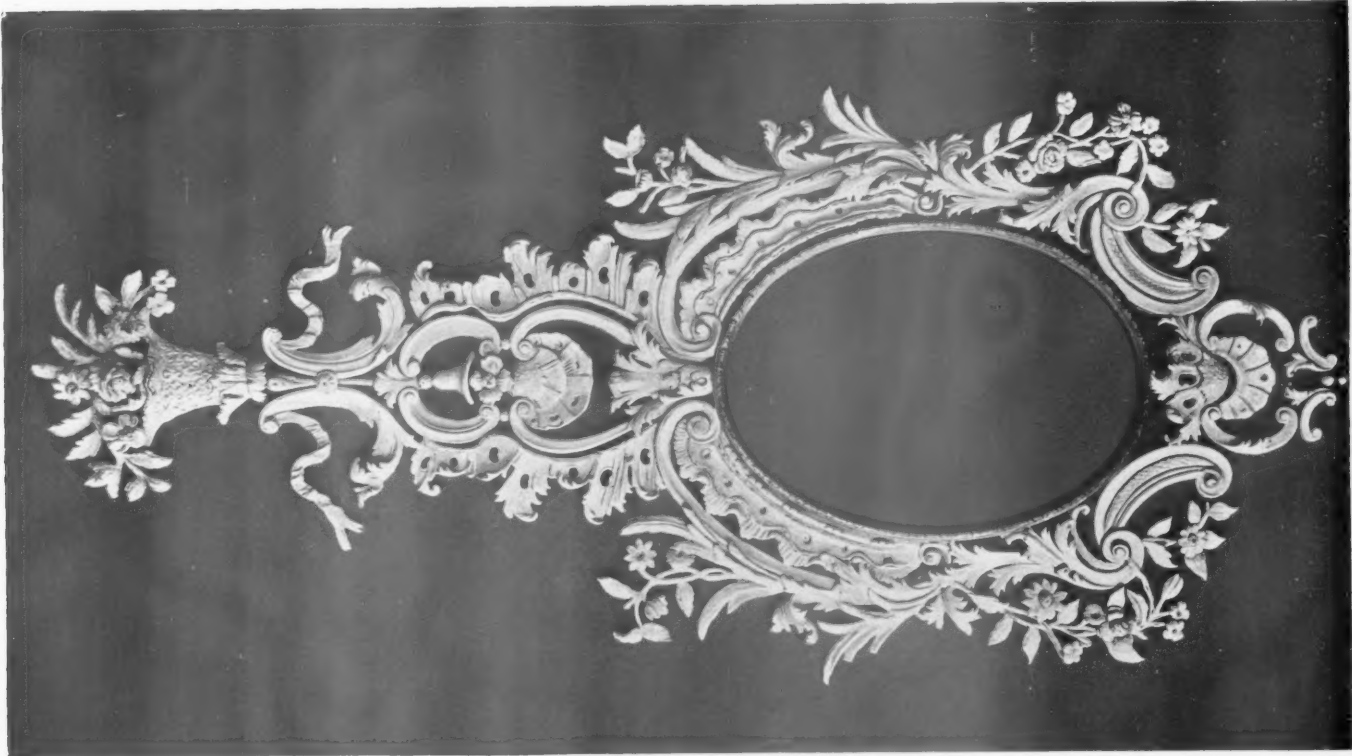
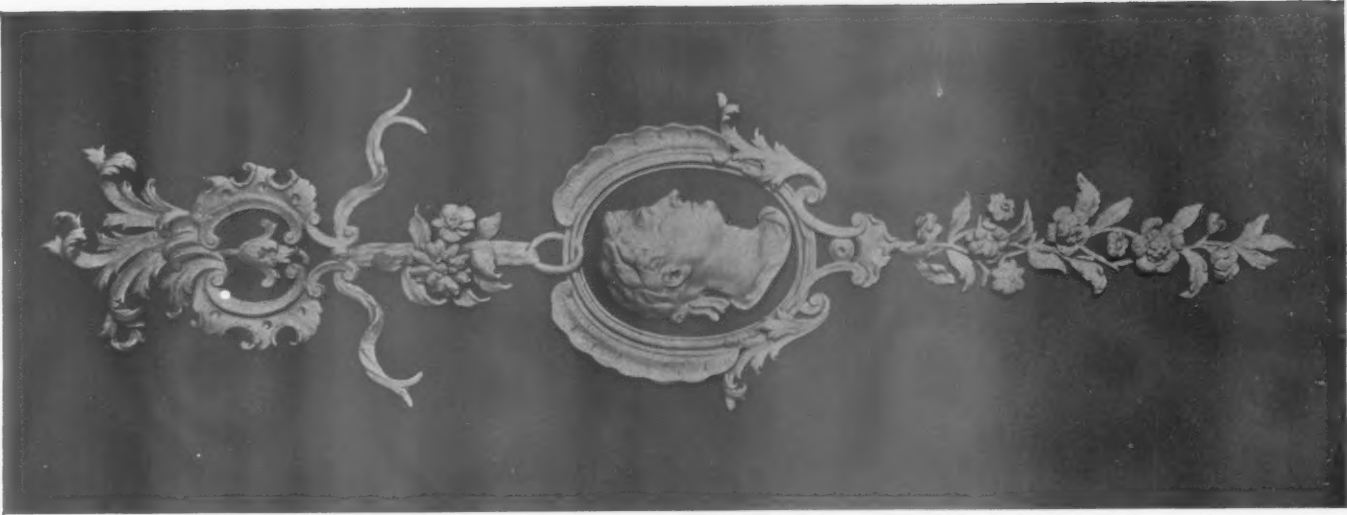


Plate XIII. March 1914.



DECORATIVE PLASTERWORK IN THE LADIES' CLUB-ROOM, ELTHAM LODGE.  
*These are details of a very complete scheme of decoration in plasterwork, dating from about 1750*



Photos: "Arch. Review."

1700



Plate XIV.

March 1914

CHIMNEYPiece FORMERLY IN NO. 29 GREAT GEORGE STREET, WESTMINSTER, NOW DEMOLISHED.

*The finely modelled overmantel enrichment is now in the Victoria and Albert Museum, South Kensington.*

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## TWO EMINENT DOMESTIC ARCHITECTS: A COMPARISON.

IT is a happy coincidence that these two volumes, "Houses and Gardens by E. L. Lutyens," and "The Work of Charles A. Platt," should have been published at the same time, for they afford an excellent opportunity of instituting some comparisons between the two most eminent exponents of domestic architecture in England and America respectively. The name of Mr. Lutyens is perhaps more widely known among the general public in England than that of any other designer of private houses, and the work of Mr. Platt is equally familiar to Americans. It is interesting to note with what different equipments they entered upon their task. They exhibit the widest diversity of training and temperament. Of Mr. Lutyens one might almost say that he was born with architectural ambitions. After studying for two years at South Kensington, and a year in the office of Messrs. Ernest George and Peto, he began to practise on his own account at nineteen. It may have been his good fortune that when only twenty-one he was entrusted with an important commission—that of designing a large country house; but how few people of that age would have had sufficient ability to execute it! Mr. Weaver tells us that "Mr. Lutyens began to practise without the grounding in the hard facts of design which is part of a regular and organised architectural education. Impelled into architecture by a natural passion for the art, he gathered knowledge of its more practical aspects by experience rather than by training." But every architect, whether trained or untrained in the academic sense of the word, has always gathered knowledge of these more practical aspects by means of experience. That is obvious. We must ask ourselves, however, whether it is likely that, amid the exigencies of a large practice begun at a very early age, an architect is likely to acquire an insight into those principles of design which it is the business of schools and academies to inculcate. No answer can be given unless we know the character of the schools and also the character of the particular person who may be the subject of discussion. Architects of the older generation—like Mr. Reginald Blomfield, for instance, in whose youth the Gothic Revival was in full sway—have had laboriously to unlearn everything that was taught them in their student days. Some men are gifted with so much intellectual vigour that even in the most inartistic periods they can rediscover and maintain the best traditions of the past. It must be observed that when an architect wishes to adopt some picturesque or merely vernacular manner, both of which are entirely justifiable in their place, when his chief concern is the clever choice of materials, or the happy arrangement of gable, dormer, or chimney, the qualities of originality and resource are quite sufficient to enable him to win distinction in this field, and the earlier he begins to practise the better; on the other hand, if an attempt is made to design in the severely intellectual style which has its origin in the Greek, it is impossible for even a very brilliant man to do justice to himself unless he has an intimate acquaintance with the most perfect examples of that style.

There is a certain type of architecture in which Mr. Lutyens reigns supreme; here Mr. Platt does not even enter into

competition with him. America has no houses which possess the unique character of "Orchards," Godalming, of Tigbourne Court, or of "Grey Walls," Gullane. But many people would maintain that, while Mr. Platt's field is more restricted (and perhaps just because of this), his sense for classical forms and details is far more acute than that of Mr. Lutyens, who will occasionally commit the most extraordinary gaucheries, such as can be found in the loggia at Howth Castle.

Mr. Platt had a long preliminary training in the arts before he turned his attention to the design of country houses. Mr. Royal Cortissoz gives some interesting biographical facts in his introduction. Mr. Platt was originally a painter and etcher, and his attention was first drawn to architectural subjects at Paris, where he studied at the Beaux-Arts school. "At the École he was bound to learn something about the classical orders, and all through his French experience he was studying architecture from the point of view of the artist. Then, of course, there were budding architects among his fellow students in the Latin Quarter, and while he looked over their 'projets,' and talked and talked, he assimilated quantities of architectural ideas, as he did when he returned to America and gathered with many friends in the profession." It was perhaps natural that Mr. Platt, with his training as a painter, should have been attracted to the art of landscape gardening. He and his brother decided to go abroad for a long excursion through the great European gardens. "Platt was prepared not only to paint them, but to make very exact studies. They made carefully measured drawings, they had a camera with them, and on their return they brought an accumulation of data richer than anything of the sort previously made known in America." Mr. Cortissoz tells us that, in spite of being a painter, Mr. Platt saw landscape, when it came to making a garden out of it, with the eyes of an architect. Yet one may venture to differ from this assertion. The architect always regards his building and any artificial arrangement of terraces or paths as the chief characteristics of the view which he wishes to present to his clients. Trees, shrubs, and flowers are added as an embellishment, a foil against which the works of man appear to better advantage. They should never be the prime object of interest, nor should they be placed in such a manner that they altogether obstruct our vision of important architectural features. Nobody denies that trees are very beautiful, and it is a gross act of vandalism to cut them down unnecessarily; but it is a false sentiment which causes people to decree that no tree must ever be removed. It is conceivable that Mr. Platt's clients held fanatical views upon that point, so perhaps he is not to blame for some of the blemishes of his gardens. But it certainly seems most regrettable that these refined and sedate houses should so often have the rhythm of their façades interrupted and their composition rendered almost unintelligible, that they should be bereft of every quality making for repose by the interposition of tree trunks which, in their present place, look positively ugly. Every building loses in dignity if we have to dodge behind shrubs and to play a game of bo-peep in our efforts to obtain a proper view of it. Manor House, Glen Cove, is perhaps the worst example of this. We may also cite an exquisite pergola in the shape of a crescent at the bottom of the garden at Maxwell Court; this crescent is obscured by a big bush, so that nobody can appreciate the elegant sweep of its curve. But these are only occasional faults. The gardens, on the whole, may be said to

"Houses and Gardens by E. L. Lutyens." Described and criticised by Lawrence Weaver. London: "Country Life" Offices, 20 Tavistock Street, Covent Garden. Price 25s. net. 16 in. by 11 in.

"Monograph of the Work of Charles A. Platt." With an introduction by Royal Cortissoz. New York: The Architectural Book Publishing Co. (Paul Wenzel and Maurice Krakow), 31 East 12th Street. Price 20.00 dols. net. 16½ in. by 12½ in.



VILLA AT LAKE FOREST, ILL.

Charles A. Platt, Architect.

be delightful examples of formal planning. Mr. Platt is not ashamed to use old-fashioned motifs whose virtue has long been established; for instance, many of his gardens are provided with a long avenue of trees leading up to the house, and he is aware that there is no limit to the variety of rectangular formations in grass, water, or flower-bed. As far as the actual planting of flowers is concerned, there is less skill displayed than in Mr. Lutyens's gardens. Often the plants or creepers are allowed to get out of hand and to adopt too independent a spirit; either they grow over the curbstone, so that the paths become shapeless, or else too great a variety of plants grow in the same bed, and they seem to be choking one another as if half of them were weeds. It may be that Mr. Lutyens's superior capacity to arrange flowers is due to his association with Miss Jekyll, an expert gardener. Mr. Weaver says: "It would be difficult to exaggerate the importance of her influence. Architects find in gardens a just sphere of design, but they cannot be expected to have a wide knowledge of horticulture. Miss Jekyll added to this knowledge an intimate sense of design, and Mr. Lutyens's association with her in the joint labour of design and planting led not only to splendid results in individual gardens, but also to the widening of his outlook on the whole question. It was an ideal partnership. It was in the main to Miss Jekyll that we owe the rational blending of the formal and the natural in garden design, which has harmonised the theories of two contending and often acrimonious schools."

Mr. Lutyens's own individual contribution to the art of garden-making consists, in a great measure, in his highly original use of brickwork in all the architectural features of a garden. We have brickwork columns to support pergolas, charming little brickwork fountains with tile roofs, brickwork bridges, terraces, and paths. It is a pity, however, that the volume devoted to his work does not include a few more plans of the gardens, such as would have given us a more adequate conception of their relation to the houses. In this respect Mr. Platt's volume is fully representative, containing charmingly rendered garden plans which are of great value.

It is difficult to classify the various types of architecture which Mr. Lutyens has produced. His earlier works in the picturesque style have many merits, and, although it would be easy to criticise them, nobody can deny that they have a distinctive quality. They certainly cannot be placed in that large category of buildings which are compounded of features thrown together in a haphazard manner. From the first there is evidence of a desire for order, and in 1894 (at Ruckmans) we have the emergence for the first

time of the three-gabled façade—a motif which Mr. Lutyens afterwards made peculiarly his own. At Tigbourne Court it occurs again. This building must be regarded as one of his masterpieces. Mr. Weaver says: "The plan is very gay in conception. Not only are the inner corners of the wings set out with concave curves, but the gateway to the kitchen yard on the north and to the garden on the south are also made the occasion of great recessed curves. The walls are of Bargate stone, with garretted joints diversified by courses of roofing tiles disposed in half-diamonds, and ingeniously used



GREAT MAYTHAM, KENT: GARDEN FRONT.

E. L. Lutyens, A.R.A., Architect.





GARDEN AT POMFRET, CONN.

Charles A. Platt, Architect.

as keys to the round arches. Some of the quoins are of brick, which also serves as a filling to the little pediments, straight and curved, over the first-floor windows." Mr. Lutyens is, of course, well known for his capacity to add interest to a building by quaint uses of materials, but the distinction of Tigbourne Court, as seen from the front, is due rather to the simplicity and boldness of its lines. The three gables, in conjunction with the tall chimney, form an admirable silhouette, while the use of the classical order in the loggia prevents the design from being over harsh. In "Grey Walls," Gullane, Mr. Lutyens executed another *tour de force*, again by means of a symmetrical disposal of simple features. We have a curved façade surmounted by a roof of grey Dutch pantiles, and bounded upon either side by large chimneys. The rubble walls are built of stone of a rich cream colour. Sections of grey pantile are set in the window lintels, but the only ornament of a sculptural kind is on the small Renaissance porch. The lower part of the façade is further lengthened by a wall which connects it with two small lodges, while a circular grass patch in the court is in harmony with the curve of the building.

This house seems to be aesthetically superior to many which he afterwards designed. Little Thakeham, Sussex, his essay in the Tudor manner, is by no means a successful composition: we have bays unrelated to the façades from which they spring, and an unsatisfactory disposal of gables. Papillon Hall, as seen from the east and south, too obviously consists of two wings without any member of sufficient importance to join them together, and the same criticism may be passed both upon New Place, Shedfield, and upon Nashdom, Taplow. In Great Maytham, however, he achieved a signal success. This cannot but be regarded as an imposing structure, and its fine effect of height and breadth is enhanced by severe simplicity of fenestration.

Many of Mr. Lutyens's interiors are illustrated, and contain some elegant examples of columnar treatment. His frank preference for the detail of Wren will not be shared by everyone. But of all his works, those at the Hampstead Garden Suburb are perhaps most open to criticism, and it is impossible to believe that these domesticated churches, distinguished by

such eccentric features, will have many admirers. It is only of recent years that Mr. Lutyens has turned his attention to city buildings. The Art Gallery, Johannesburg, and his design for the Dublin Art Gallery, are notable examples. Mr. Lutyens has not enhanced his reputation by the Rand Regiments' Memorial at Johannesburg. It is an ugly and most unwarrantable treatment to have the main cornice of the monument interrupted by an arch whose imposts have no relation whatsoever to the rest of the wall surface.

There is no space here to do justice to Mr. Platt's country houses; they will well repay inspection. He is an adept at the use of the large external order, and while many of his façades have a certain note of grandeur they are eminently domestic in character. In some of his designs there is a subtle interfusion of the Italian and "Colonial" manners. One closes this book with a pleasing recollection of long, low white buildings—sedate, delicate, refined. Although they are all composed in their own individual manners, there is yet one description which can be applied to them all—they are obviously gentlemen's houses.

Both books are magnificently illustrated.

## CURRENT ARCHITECTURE.

### A CITY REBUILDING SCHEME.

WE reproduce on Plates VII, VIII, and IX, and on the next page, a series of photographs showing some alterations which have been lately made for Messrs. Baring Brothers & Co., Ltd., at No. 8 Bishopsgate, London, E.C., and the rebuilding of Nos. 10 and 12. As the new building immediately adjoins No. 8, the front portion of which was rebuilt some years ago from the designs of the late Mr. Norman Shaw, R.A., it was considered desirable to follow the floor lines and position of string-courses, etc., in the earlier building, while making certain changes in detail. The building is constructed of red brick and Portland stone, and contains on the ground floor a large new office, which in future will be used as part of the offices in No. 8. The upper floors are arranged separately as

offices. The views of the rooms in No. 8 show new panelling and finishings generally. In the large private room and ante-room the panelling is of Italian walnut, and of mahogany in the smaller private room. In both cases the wood has been left its natural colour. The chimneypiece in the large private room (illustrated on this page) is of verde antico.

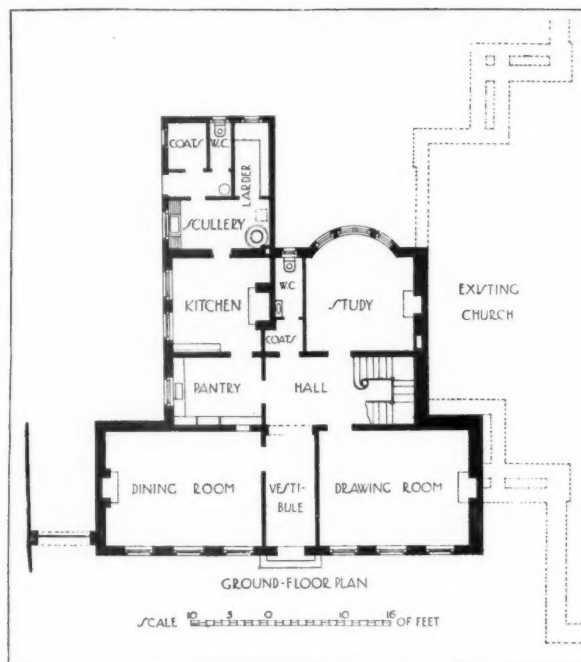
The contractors for the whole of the works were Messrs. Higgs & Hill, Ltd., of Lambeth. The carving throughout and plaster ceiling in large room were executed by Messrs. W. Aumonier & Son. The marble work was carried out by Messrs. Farmer & Brindley, and the heating and plumbing by Messrs. Burn Bros.

The architect was Mr. Gerald C. Horsley, F.R.I.B.A.

### ST. ANSELM'S VICARAGE, KENNINGTON.

We illustrate on Plate X the delightful little parsonage house which has been erected in connection with St. Anselm's Church, Kennington, London, S.E., from designs by Professor S. D. Adshead and Mr. Stanley C. Ramsey, and on this page we reproduce a ground-floor plan of the building. Though carried out with a strict regard for economy, the design attains a high level of achievement; there is a distinct air of quiet grace about it, and the proportion throughout is most carefully managed. The design, as will be seen, is made up of quite a few elemental parts, but they are so disposed that all feeling of baldness is avoided.

The house, as built, however, can only be regarded as part of a design which will not be complete until the new church, at present in course of erection, is finished. In the design of this vicarage the architects have aimed at a building which shall express both its ecclesiastical and residential character,



ST. ANSELM'S VICARAGE, KENNINGTON, LONDON.  
Adshead and Ramsey, Architects.

and it was felt that this would be best achieved by a long, low building of severely simple outline, with the interest centred on the entrance door, somewhat after the manner of certain monastic buildings in Italy. The elevation is carried out with carefully selected London stocks, with dressings of Portland stone. Messrs. Holliday & Greenwood were the contractors.



Chimneypiece in large private office.



Corridor.

Photos: Cyril Ellis.

NO. 8 BISHOPSGATE, LONDON, E.C.  
Gerald C. Horsley, F.R.I.B.A., Architect.



## NEW BOOKS.

### BAROQUE ARCHITECTURE.

To the outside public it must seem extraordinary that an architectural phase like the Baroque, examples of which are met at every end and turn in continental travel, should have had to wait until now for an historian. Even though the casual student of architecture is prejudiced against Baroque churches, he cannot but admire many of the famous palaces in which the style excelled, and if he has paused to analyse his impressions of places he must have realised how much of their characteristic silhouette is due to this despised period; what would Venice be without the Della Salute, Salzburg without its towers, Vienna without the Karlskirche, Lucerne without the Rathaus tower, and the typical Swiss village without its onion-domed church? Nevertheless, until this book appeared, the only guidance to a most intricate subject was an obscure and expensive German treatise, detached monographs of individual buildings, a stray magazine article or two, and a never-failing contemptuous reference in general histories and local guide-books. The Baroque responsibility for two achievements of the later Renaissance, which no one dreams of refusing to admire, has hitherto been conveniently ignored—Italian gardening and monumental town planning; for it cannot be too firmly asserted that neither of these appeared during the earlier, pure, and academic Renaissance, but were evolved by the abounding genius of Baroque architects.

There can be nothing but praise for the way in which Mr. Briggs has done the historical side of his subject; his classification also is sound, and his sense of what is and what is not Baroque rarely fails him; for it must be remembered that it has to be segregated from contemporary academic work on the one hand, and Rococo on the other, and again in Germany and the Low Countries from their early freakish Renaissance, corresponding to our Elizabethan. But we cannot help feeling a slight disappointment in his architectural analyses and appreciations of the work; often he does not appear to realise some of its chief merits—its bold modelling of main masses, its self-restraint on occasion (invariably used as a foil), and its gorgeous treatment of effects of lighting. These are architectural qualities of a high order, and are admirable, irrespective of the taste in which they are clothed.

Then, again, as a purely personal view, we cannot agree in the degree of importance allotted to different sections. It was quite right, for instance, to give half the book to Italy, but Vienna was surely worth more than two and a half pages in a chapter headed "Some Austrian Cities"; outside Rome, it contains the finest range of secular Baroque buildings in existence—not one of these is illustrated, the Karlskirche alone standing for this mass of work.

In the Belgian section, importance is not sufficiently given to the remarkable contrast of Brussels and Ghent: in the former, contrary to expectation, there is hardly a trace of secular work, for the Guild houses on the Grand' Place (which Mr. Briggs illustrates), with the single exception of the Skippers House, are not Baroque at all, but waver between early Flemish Renaissance and imported Louis XIV; whereas at Ghent there are at least four first-rate examples of true Baroque, one of which might have been illustrated. The church of St. Pierre, in the same town, Mr. Briggs does commend as having "a plain and well-grouped exterior"; here, one would have thought, was an occasion for a little enthusiasm: the view of it from across the canal must come as a shock to those whose guide-books have not so much as mentioned the church.

But, after all, these are only questions of comparative emphasis, and we should feel grateful to Mr. Briggs for the mass of stuff he has collected for us, and the patience of his research.

*"Baroque Architecture." By Martin Shaw Briggs. London: T. Fisher Unwin. Price £1 1s.*

### ENGLISH CHURCH ARCHITECTURE

THIS treatise is "an introduction to the study of English Church Architecture, excluding work done before the Norman Conquest and after the Reformation." We are told that "archæological history has as far as possible been eschewed. What has been attempted is to give a plain, straightforward account of mediæval building construction as controlled by mediæval ritual." While admitting that students of architecture are likely to derive a great deal of useful knowledge from these volumes, we may still question the accuracy of Mr. Bond's description of them. Let us take a glance at their contents. The first four chapters deal with the churches of the monks and canons, the requirements of a great mediæval church, the planning and growth of the English parish church. We cannot give a better idea of the spirit in which the author approaches his subject than by quoting some of his reflections concerning the parish church. "Looking at the little churches in our villages," he says, "who could have dreamt that they had a history so complicated and romantic? They are the very best of the many good old things left to us in this old country. They are all the more interesting because, with a few exceptions, they are without literature. Their history, for the most part, lies hidden in the stones and mortar cemented into their structure. They have to be measured. The masonry, the ground-courses of the walls, the string-courses, the bases of the piers—the very things that usually escape notice or are absolutely ignored—are to be studied with especial care. Some little knowledge of the local geology—at any rate, of the building stones and quarries in use or disused—is valuable." He goes on to warn us against *a priori* reasoning. We must argue backward if we are to reconstruct the life history of a church. There is ample evidence in this volume that Mr. Bond is an archæologist of the very first rank, and he never writes with more obvious enjoyment than when he is discussing some abstruse point connected with the origin or function of some part of a building. Why need he seek to disguise the fact? For every one person in England who is genuinely interested in architecture—who is competent to form a critical judgment of buildings both ancient and modern—there are at least a dozen who can say in a minute what parts of a Gothic cathedral belong to the thirteenth century, what to the fourteenth, and so on; and when Mr. Bond devotes no fewer than twenty-four pages to a learned dissertation on the purpose of "low side windows," and weighs with his judicial mind the fourteen separate and conflicting hypotheses which have been brought forward to explain them, we do not doubt that he will have hundreds of readers who will follow the course of this inquiry with the utmost interest. In saying this, we do not imply that Mr. Bond himself is incapable of considering the æsthetic aspect of architecture, for the contrary is true. Scattered throughout these volumes are many astute criticisms of Gothic forms; but it must be remarked that they come, as it were, accidentally. They are the happy ornaments of a structure which is essentially archæological; which is, in effect, arranged

in such a manner that an archaeological treatment is almost a necessity. As soon as one begins by dividing up a subject into separate parts, giving one chapter to vaults, another chapter to buttresses, another to windows, and so on, it is only in accordance with the line of least resistance that one should resolve each component into an historical series. But this manner of classification is of very little value to the artist, who would rather deal with principles exemplified in a variety of forms than with isolated parts whose significance is in a great measure lost on account of this very isolation. We must be grateful to Mr. Bond, however, in that, within the limitations his arrangement of his matter imposed upon him, he has given a most comprehensive account of the features of which a Gothic church is composed. His chapters on windows, on vaulting, and on buttresses, may be singled out for special praise. Mr. Bond is an authority upon stained glass, and incidentally shows how its use led to considerable modifications in the shape of windows. His book is not distinguished for many original theories with regard to the development of Gothic architecture; but ample use has been made of the resources of photography to present to the reader a multiplicity of examples which cannot fail to be instructive to him.

*"An Introduction to English Church Architecture." From the Eleventh to the Sixteenth Century. By Francis Bond, M.A., F.G.S., Hon. A.R.I.B.A. Humphrey Milford, Oxford University Press. 12 in. by 9 in. Two vols. Price £2 2s. net.*

### SPANISH CATHEDRALS.

STUDENTS of architecture who wish to increase their knowledge of the cathedrals of Spain will find much to interest them in Mrs. Gallichan's latest book. She is an experienced traveller, and has the knack of finding out a great deal of curious information about all the places she visits. She tells us that "a visit to Spain will ensure the ecclesiological student a wealth of new experience. In no other country will so large a number of monuments be met with that offer the same variety in their architectural styles. Here Roman, Byzantine, and Arab have passed, and also the Mudejar, the Gothic, and the Renaissance—in fact, all the styles of the East and of Europe." Throughout this volume our author has been at great pains to make it clear that, in spite of the diverse influences to which Spanish artists have been subject, there is such a thing as a genuinely Spanish style, and that even such cathedrals as Burgos and Toledo, though fundamentally French, are "superbly Spanish" in their final effect. But although we can admire the zealous spirit with which Mrs. Gallichan has undertaken her task of vindicating the Spanish genius for architecture, it is difficult to share all her enthusiasms. When she describes Seville Cathedral as "the most living Gothic building in the world" she will find few people to agree with her. This cathedral "gives such an astonishing impression of movement that sometimes it seems as if the whole building was just waiting to spring upwards to reach the Moorish tower soaring by its side." Mrs. Gallichan would appear to have fallen into the old error that restlessness in a building is the same as vitality. Such vitality as a building can possess consists in the organic inter-relationship between its parts. A cathedral that looks as if it were on the point of springing upwards is not to be commended. The limbs of our bodies are capable of motion, and it is an element in their beauty that they suggest this capability of motion; but a structure made of stone is stable and immobile, and it is an element in its beauty that it suggests this immobility. In fact, it is just this quality of restlessness which is responsible for the somewhat

mediocre character of so much of the architecture of Spain. One feels that the artist has been dominated by the craftsman. The Gothic churches do not bear comparison with the best of those in England or France. When Mrs. Gallichan says: "I have found the whole vocabulary of artistic expression to fail as my pen has essayed to express the wonder of the Mosque of Cordova, the grandeur of Andalusian churches, the magnificence of Zaragoza, the beauty of Pamplona, the perfection of Barcelona, and the interest of Serida" one is tempted to reply that "the vocabulary of artistic expression" will always fail if the highest praise is lavished upon objects which are unworthy of it.

The book contains excellent illustrations, and much useful information of an archaeological kind.

*"The Cathedrals of Southern Spain." By C. Gasquoine Hartley (Mrs. Walter M. Gallichan). London: T. Werner Laurie, Ltd., Clifford's Inn. Price 6s. net.*

### BUILDING CONSTRUCTION PLATES.

MR. JAGGARD, who, by training, is well qualified for the undertaking, has brought together in this portfolio a series of thirty plates showing details of brickwork, masonry, carpentry, joinery, roof coverings, plumbing, and standard steel and iron sections, the whole forming an admirable record of elementary building construction. As such, it will prove of interest primarily to architectural and building students, but architects in practice can also turn with profit to certain of the plates. The drawings have been prepared with great care, and, being reproduced to a large size, every detail is clear, and can be referred to with ease. From diagrams of bonds in brickwork, the plates proceed to show brick arches, chimney-breasts, etc., and a similar progression is followed in the case of masonry. The carpentry and joinery plates are especially full, and show floors, partitions, doors, windows, roof trusses, etc., in the most complete manner. Altogether, the series is to be commended for its thoroughness. A subsequent portfolio will deal with advanced building construction.

*"Architectural and Building Construction Plates." Part I. By Walter R. Jaggard, A.R.I.B.A. Cambridge: The University Press. Price 6s. net (or in six parts price 1s. 3d. net each). 20 in. by 13½ in.*

### THE SMALL ROCK GARDEN.

GUIDED by the malevolent spirit of the nineteenth century, the rock garden became an ugly excrescence interspersed with large ferns, the whole being intended primarily to obliterate some unhallowed spot in the garden enclosure. But now a happier spirit is abroad, and the cultivation of alpine plants has been developed in conjunction with a greatly improved taste in garden design. As a result, the rock garden has been made a delight to the eye, and of immense interest to the garden enthusiast. Such being the case, the present book is sure to find a welcome public. It is admirably put together, and well illustrated by means of photographs of good examples. The information given in the several chapters is of a thoroughly practical nature, the author being very definite in his recommendations, which are based on the experience of many years. As a book on the small rock garden, published at a remarkably cheap price, it is heartily to be commended.

*"The Small Rock Garden." By E. H. Jenkins. London: "Country Life" Offices, Tavistock Street, Covent Garden. Price 2s. 6d. net. 9 in. by 5½ in. 140 pp. 52 illustrations.*



## THE ARCHITECTURAL REVIEW.

### OLD SHEFFIELD PLATE.

"UBIQUE," whose "Here and There" in the *Architects' and Builders' Journal* generally contains matter of interest, gave a very informative account of the manufacture of Old Sheffield Plate in a recent issue of the *Journal*. He explained that it was made in this wise: A copper ingot about 8 in. long,  $2\frac{1}{2}$  in. wide, and  $1\frac{1}{2}$  in. thick was first prepared, its surface carefully planed, filed, and scraped so as to make it dead level and true. A sheet of silver about  $\frac{1}{8}$  in. thick, but slightly smaller in area than the face of the ingot, was similarly prepared, and laid on the copper. The two were then hammered together (in later times pressed together by a hydraulic press). The silver surface was then dressed with chalk, and a copper plate was laid on the top of it. Next, this metal sandwich—comprising ingot, silver, and copper plate—was bound together with iron wire, and, after the sides had been dressed with borax, the whole was put into a small coke furnace. Here it remained until the copper began to "weep," and the two metals were fused together; at which precise moment the ingot was withdrawn with a pair of tongs and allowed to cool. Very careful watching through the spy-hole in the furnace door was needed at this stage of the process, the ingot having to be withdrawn at the critical moment, neither too soon nor too late, for in one case the metals would not be fused together, and in the other the silver would have run. When cool, the ingot was unbound, the copper covering plate removed, and the ingot thoroughly cleansed by being dipped in acids and scoured with sand and water. It was then rolled out to the requisite gauge, and the peculiar point to notice is, that the silver and copper rolled out together in exact relative proportions of thickness. It is this fact that made Old Sheffield Plate possible. The duplex sheet (or, when the plating was done on both sides of the ingot, the triple sheet) was then worked up into the desired form. Enrichments were added by being cleverly soldered on, and by pressing the metal in steel dies, such articles as candlesticks being made up of several distinct parts soldered together. The article was then finished by chasing and burnishing.

### THE ORIGIN OF GREEK FORMS.

PROFESSOR LETHABY, who may always be counted upon to add something fresh to every subject he deals with, raised several interesting speculations concerning the origin of certain Greek forms in the course of a paper on Greek Architecture which he read before the Architectural Association last month. Ægean art, he said, illustrated quite clearly the origins of architectural mouldings. Just as the painted subject tended to become a sculptured relief, which was completed by painting, so the painted band of spirals led up to the carved bands of spirals of the doorway at Mycenæ. "Further, I believe it will be found that a large class of mouldings arose as bands of hollows and projections imitating the painted bands which are so universal on early pottery. Relief sculpture, pattern work, and moulding are thus for the most part echoes of painting. Besides this imitative source for minor moulded work, there are three main conditions in structure for the larger mouldings and orders of mouldings. First, there is the recessing into a retiring series, as around a doorway; secondly, the projecting capping forming a protective shelter; thirdly, rounding as for a column and the great echinus of its capital. This conception of moulding, as founded on certain large structural forms, with added minor shadings, should be helpful to the modern designer who considers principles."

Going on to speak of the Ionic and Doric orders, he

said: "The Ionic column must, I think, have been developed as a free-standing pillar. The wide-spreading foundation of its base suggests this, and some of the very earliest examples known were isolated pillars bearing sculptures, as those lately found at Delphi and Ægina. Then we find that Ionic pillars were from an early time used as goal-posts in the circus, and also to mark another goal—the grave. It is remarkable that in one or two Ægean works of art representing contests a pillar appears in the background. The Ionic column, I do not doubt, was developed from such goal-posts. In the finished order the column has a base in three separate courses—a square block, a circular block, and a rounded or inverted bowl-shaped block—the torus. It is now generally accepted that the Doric Order was developed from Ægean architecture. It has been said that the metope and triglyph frieze is an adaptation of Ægean dado construction. I have never, however, seen any really satisfactory explanation of the guttæ, or drops, beneath the triglyphs of the Doric frieze, and I venture to put forward one possibility which has lately occurred to me. In modern Switzerland it is customary to shield the ends of projecting beams with a piece of board nailed up against the end section. The bottom edge of this shield piece is cut into several notches, so that the water may the better form into drops and fall. Frequently these casing pieces have five or six such 'drops' of a dove-tail form, just exactly like guttæ. Now, as much Greek building was in timber, and as like causes often bring forth like results, it seems to me quite possible that Greek guttæ originated in such a custom. Vitruvius says that triglyphs did represent the ends of wooden beams."



AN OLD TANNERY, CAUDEBEC.

From a Water-colour Drawing by the Rev. Fredk. Hastings.

## JOHN NASH AND THE REGENCY.

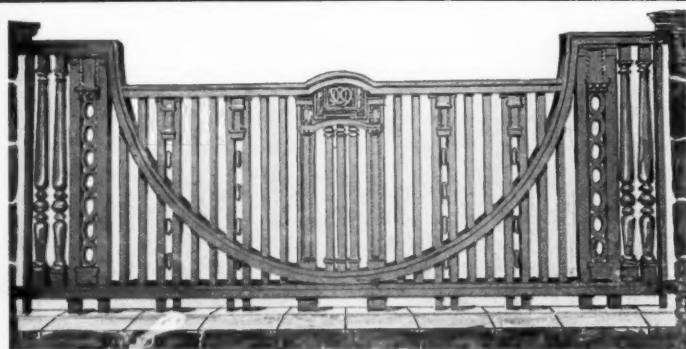
AN excellent study of John Nash and the times he lived in was given by Mr. A. E. Richardson, in the course of one of his recent lectures at University College.

John Nash was born at Cardigan in 1752, and became a pupil of Sir Robert Taylor, contemporarily with S. P. Cockerell. At first he does not appear to have entertained very strong ideas regarding the pursuit of architecture, and, being in possession of independent means, he retired to Carmarthen for some years. A visit of S. P. Cockerell appears to have fired his dormant ambitions, and he again entered upon practice in London. Between 1797 and 1814 Nash was responsible for several important works, and by command of the Prince Regent in 1814 he acted temporarily as Surveyor-General during the vacancy caused by the sudden death of James Wyatt.

Nash was a man of great artistic ability in dealing with the improvement of towns. He gathered up the various models of the earlier schools and transposed them to suit his own problems. No other architect in the history of the Classic development achieved such brilliant success in the handling of masses of buildings as Nash, who attained unity of effect in his street architecture by the juxtaposition of structures which were dissimilar in composition.

Nash does not appear to have paid much attention to detail; the proportion and composing of buildings was his chief aim. Portland stone was out of the question on account of the cost. As it was, Regent Street cost approximately 1½ million sterling, but the design for Buckingham Palace shows his appreciation of the more permanent material. The Gothic school, obsessed with the desire for pinnacled silhouettes, was blind to the academic charm of Nash's distinctive work and yelped to a man in a chorus of disapproval; what they would have made of the street one dreads to think.

The following is a list of Nash's principal works—1793: The County Gaol at Cardigan. Prepared the first plan for the laying out of Regent's Park. 1797: The County Gaol at Hereford. Southgate Grove, Middlesex. The Casino, Dulwich (a new style of country house). 1799: Sundridge Park, Kent. 1800: A large house at Dawlish. 1812-20: Projected the Regent's Canal, the details of which were carried out by his pupil Morgan. 1812: Highgate Archway. Regent's Park laid out and the buildings started. 1813-16: Regent Street. 1814: The decorations and other arrangements in the parks to commemorate the general peace. A reception-room of novel design at Carlton House, afterwards removed to Woolwich. Re-fronted No. 29 Dover Street—his own house. 1816-18: The Opera House in the Haymarket with George Repton (the arcade still remains at the side). 1817-27: The Pavilion at Brighton, of exotic design, for the Prince Regent. 1819: The front of the County Fire Office (the interior by R. Abraham), and, about this date, the Quadrant. 1818: The Ophthalmic Institution in Albany Street (used now as a garage). 1820: The Haymarket Theatre, with its fine portico. 1823: The Gallery of the Society of Artists in Suffolk Street; also many works of importance in Wales, Ireland, and Scotland. Six different designs to commemorate the battle of Waterloo. The residences for himself and Mr. Edwardes in Lower Regent Street. 1826-8: United Service Club House, Waterloo Place. 1825-7: Buckingham Palace for King George IV on the site of Buckingham House. (It appears that the grant obtained by the King from Parliament was only for repairing it.) The arch in front of the Palace (the marble arch of Carrara marble cost £30,000; removed in 1850-1 to Cumberland Gate). 1828: East wing of Carlton House Terrace (west wing by his nephew, Pennethorne, who assisted him).



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## NOTES OF THE MONTH.

### *Replanning Athens.*

A huge scheme for the replanning of Athens is projected, and the King and Queen of Greece have entrusted the preparation of the plans to Mr. Thomas H. Mawson, Hon. A.R.I.B.A., Special Lecturer in Landscape Design at Liverpool University. For some time Mr. Mawson has been engaged in rearranging the gardens around the Royal Palace and those around the Palace of the Crown Prince between the Stadium Gate and the old Lyceum, and has thus been brought into close contact with King Constantine and the Queen. It is their admiration of his work here that has resulted in his being commissioned to prepare plans for rearranging the city both north and south of the Acropolis. A leading feature of the plan will be a central railway station with a wide approach, and a plaza, from which boulevards will radiate diagonally, affording fine vistas. One of these last will have the Temple of Theseus as a focal point, a second the Houses of Parliament, or the Boule, while a third will converge on the new Law Courts.

\* \* \*

### *A Royal Appointment.*

Messrs. Escaré & Denelle, Ltd., have been granted a Royal Warrant as manufacturers of electric fittings and bronzes to His Majesty King George V. The firm have executed a considerable amount of work in connection with royal palaces, including the Canada gates and the figure of Victory on the Queen Victoria Memorial in front of Buckingham Palace; and for some time past they have given special attention to artistic wrought ironwork, having executed large orders for fine staircases, grilles, etc. Architects are invited to inspect the

extensive works of the firm at 129 Wardour Street, London, W.

\* \* \*

### *Proposed Ministry of Art.*

As the outcome of a meeting held at the Royal Institute of British Architects on February 18th, proposals are to be submitted to the Government for the creation of a Ministry of Art. There were present at the meeting: Mr. Edwin Bale, Mr. Reginald Blomfield, Sir Thomas Brock, Mr. W. R. Colton, Mr. A. S. Cope, Mr. E. Guy Dawber, Mr. Wynford Dewhurst, Sir George Frampton, Mr. H. V. Lanchester, Mr. David Murray, Sir Frank Short, Mr. Solomon J. Solomon, Mr. H. H. Statham, Mr. W. Reynolds Stephens, Sir Aston Webb, and Mr. H. W. Wills. The proposals are to be laid before Mr. Asquith as the basis for a scheme which suggests that the Ministry of Art should be composed of a Minister and Permanent Secretary and staff, assisted by an Advisory Council consisting of 18 experts, it being arranged that a proportion of the members shall retire annually by rotation. A scheme drawn up by the executive committee (of which Sir Aston Webb is chairman) suggests that the 18 members of the council should be salaried and be composed of the following: 4 architects (one an authority on town planning), 3 painters (one with special knowledge of the educational requirements of his art), 3 sculptors (one with special educational knowledge), 3 designers (one with special educational knowledge), 1 authority on industrial museums, 1 antiquary, 1 musician, 1 actor, and 1 writer. To this council would be added an ex-officio representative from the Office of Works, the Local Government Board, the Board of Education, the Board of Trade (exhibitions branch), and the Treasury.



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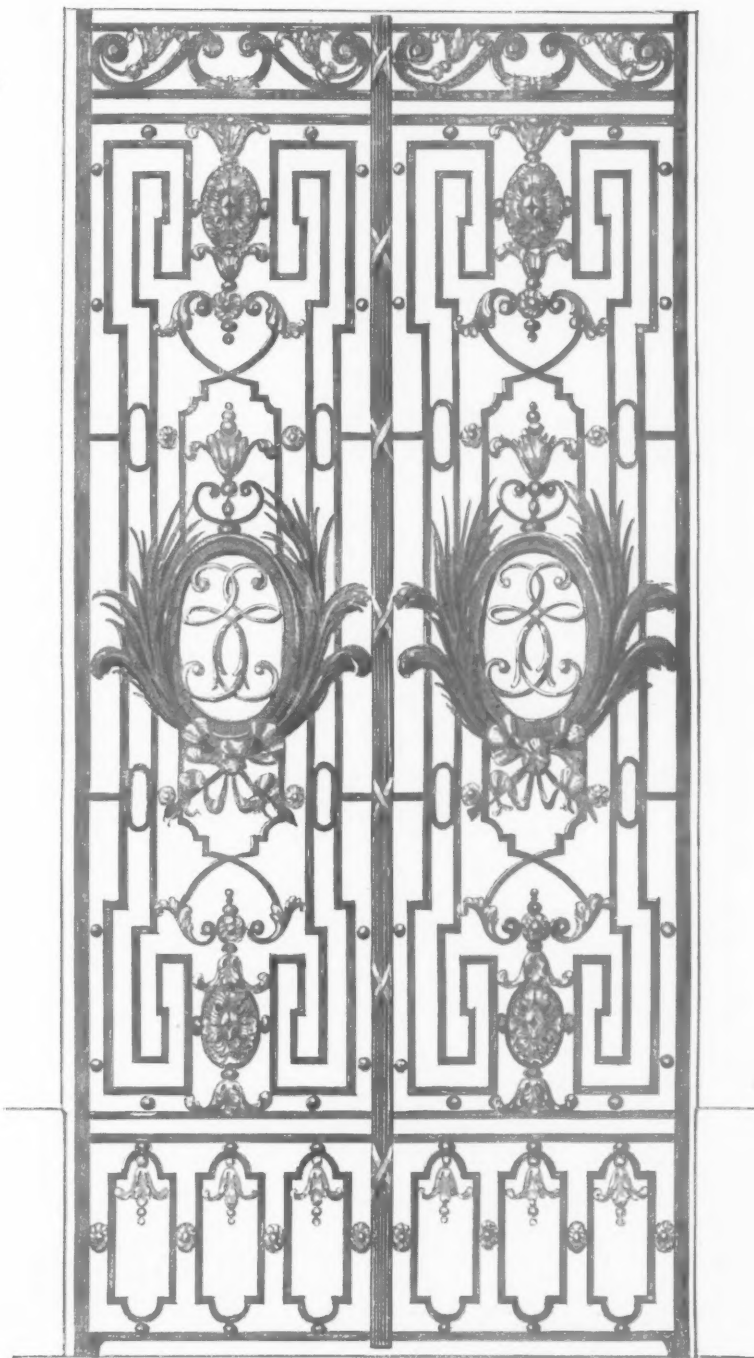


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## NOTES OF THE MONTH.

### *M. Pascal and the R.I.B.A. Gold Medal.*

M. Jean-Louis Pascal, who has been nominated as the recipient of the Royal Gold Medal for 1914, is not only a distinguished architect at the head of his profession in France, but also a mathematician of conspicuous ability, and he brings to the consideration of artistic subjects the same logical faculty which is needed to grapple with the problems of the calculus.

### *The Studley Bowl.*

By a generous act of private munificence, the Victoria and Albert Museum has just come into possession of one of the most beautiful existing examples of a mediæval English craftsman's work, the silver-gilt covered bowl formerly at Studley Royal Church, near Ripon. Mr. Harvey Hadden, the donor of this splendid gift to the nation, has for some time past shown his interest in the building up of a worthy representation of English silversmiths' work in the Museum, and by the donation of this superb object he has endowed the collection with an example of which the importance can hardly be over-estimated. The form, proportions, and decoration of the Studley Bowl are alike admirable, and illustrate to the full that instinct for beauty possessed by our English craftsmen of the Gothic period, which to us of a more mechanical age seems inspired. Its most remarkable feature is the chased and engraved decoration with which the surface is covered, consisting of leafy wreaths that form, both on bowl and cover, what has been happily termed "a sort of tree of knowledge," inasmuch as they bear on short stalks the characters of a black-letter alphabet, preceded by a cross and concluded by a group of contractions used in mediæval Latin manuscripts. From the

character of the design and of the lettering it is evident that the bowl dates from the latter part of the fourteenth century.

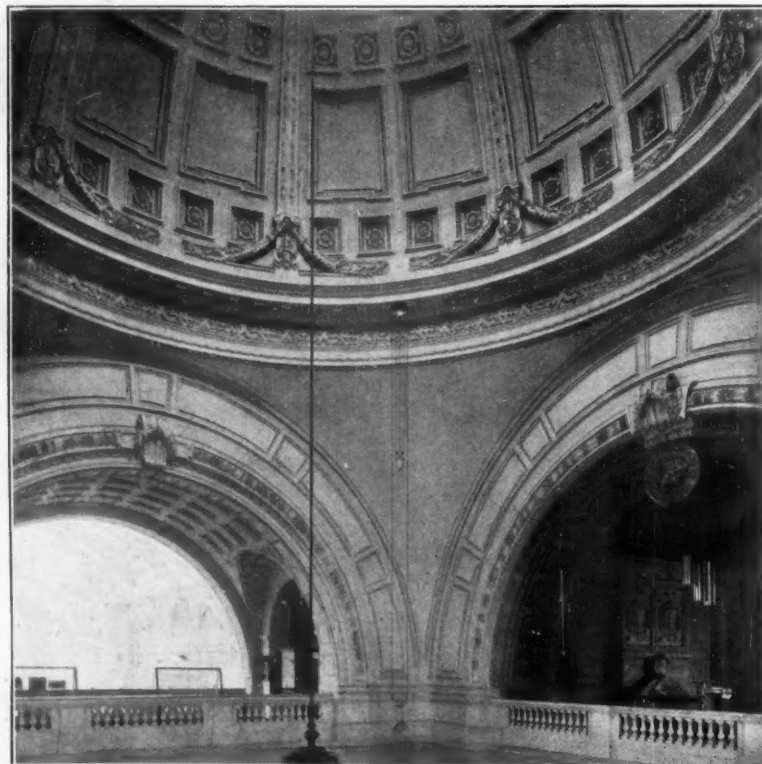
\* \* \*

### *Exhibition of British Architecture in Paris.*

A joint committee of the R.I.B.A. and of the Architectural Association is now getting together a collection of drawings, etc., representative of British architecture, for exhibition in Paris early in May. The exhibition will comprise three main sections: (1) Historical, (2) Modern work—limited to buildings actually carried out, (3) Students' work. It is understood that the exhibition will be officially opened by the President of the French Republic. The chairman of the joint committee is Mr. Reginald Blomfield, R.A., P.R.I.B.A., and the hon. secretary Mr. P. Cart de Lafontaine.

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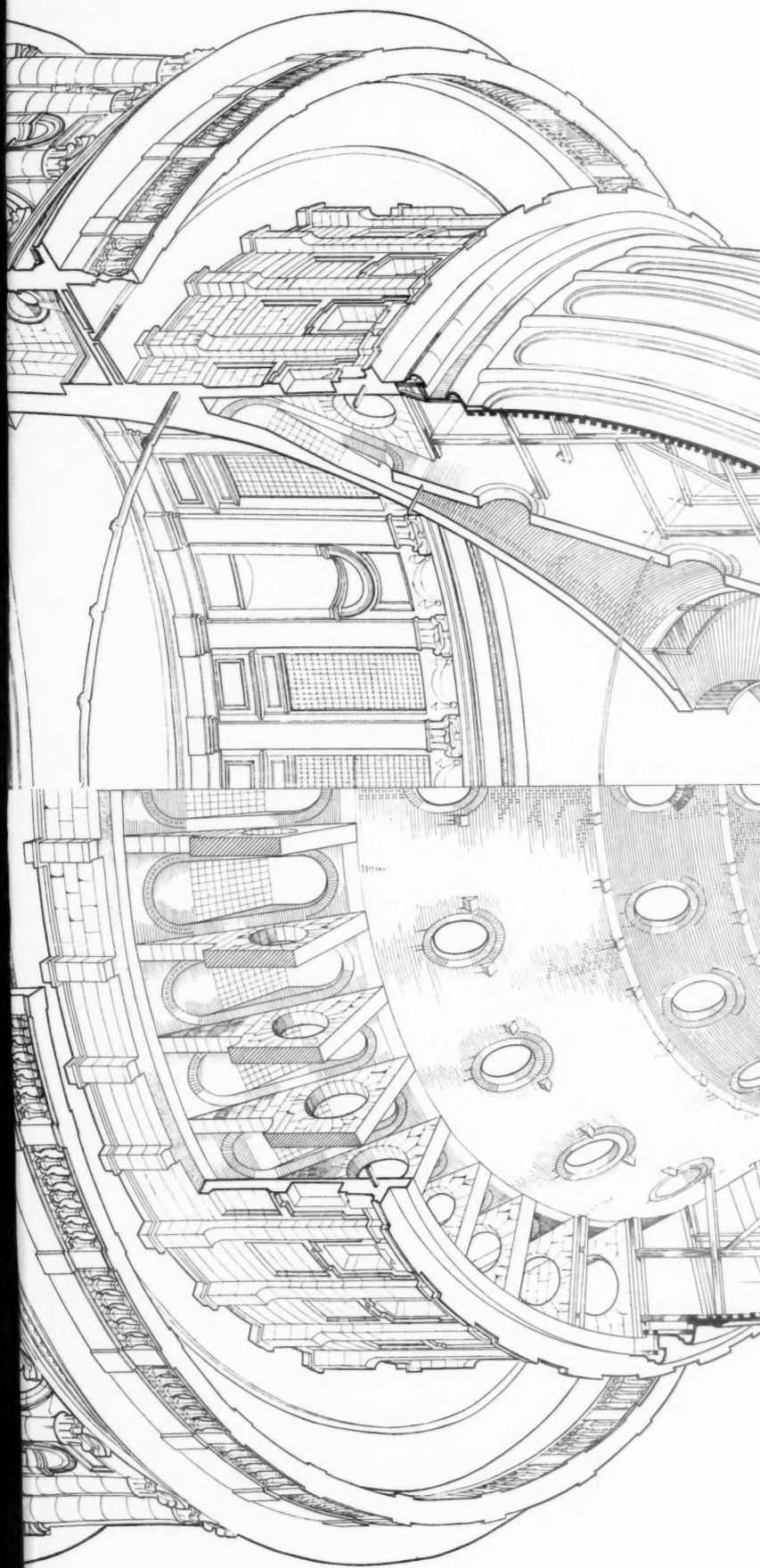
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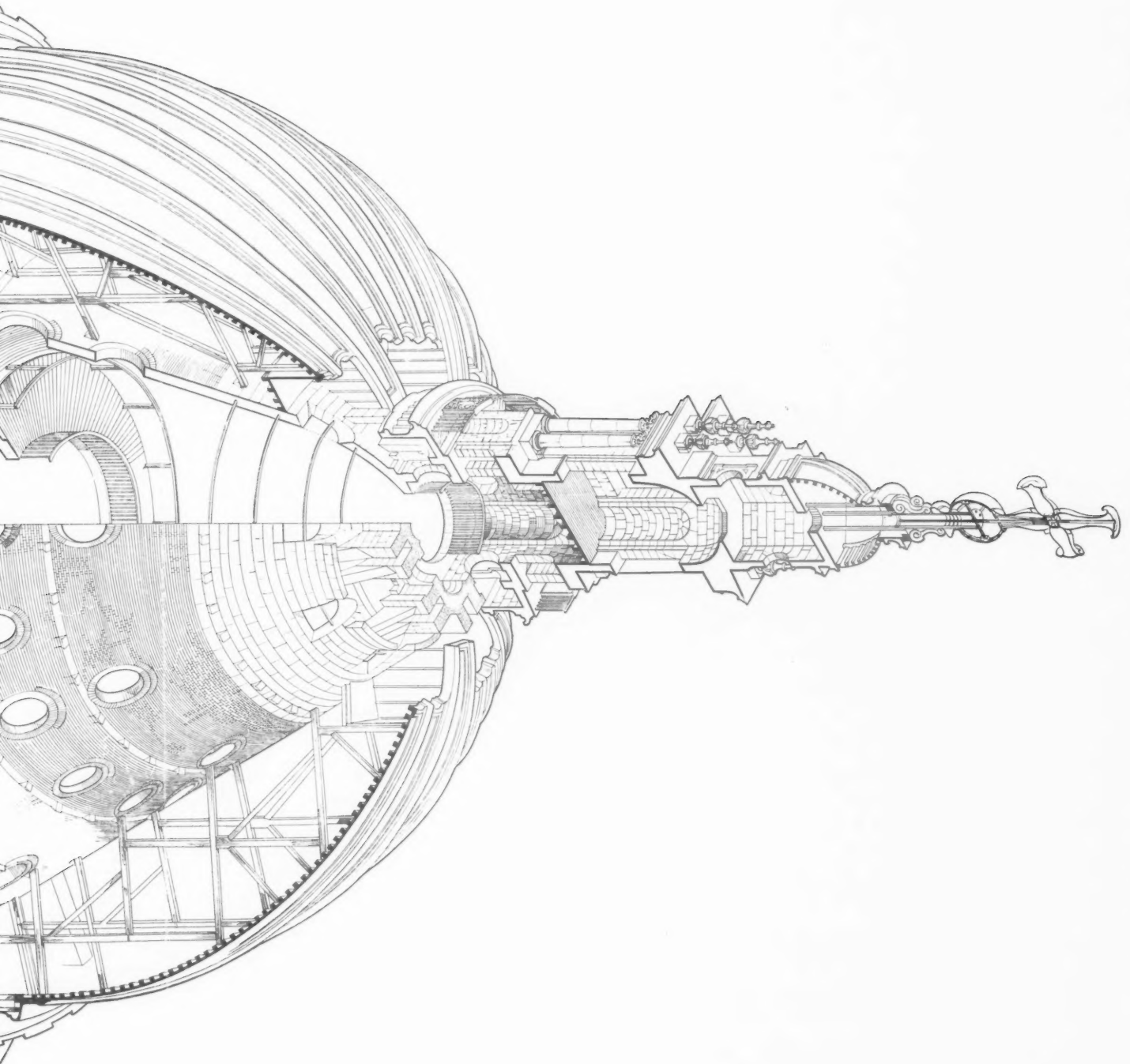


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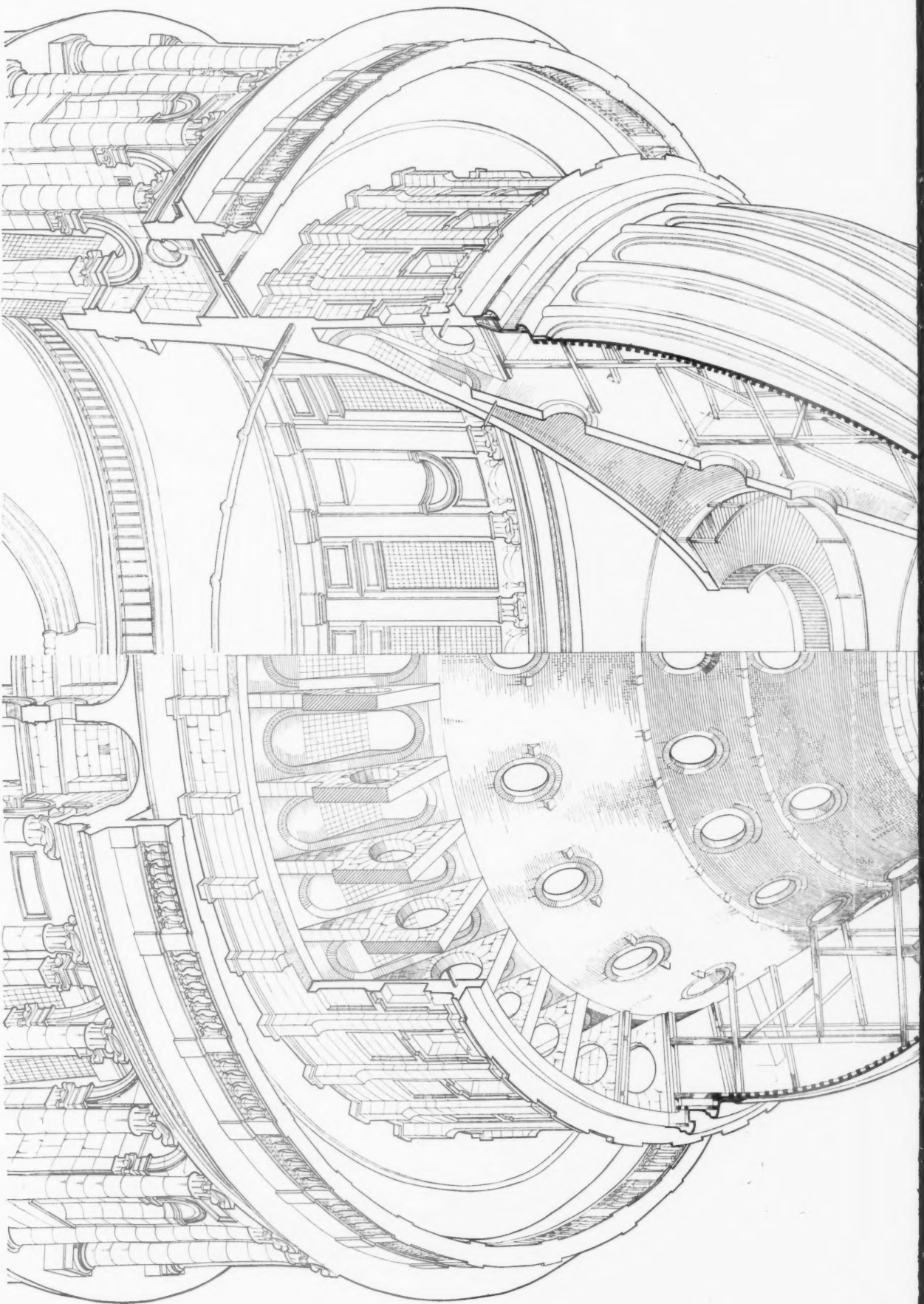
# ST PAUL'S CATHEDRAL

1633



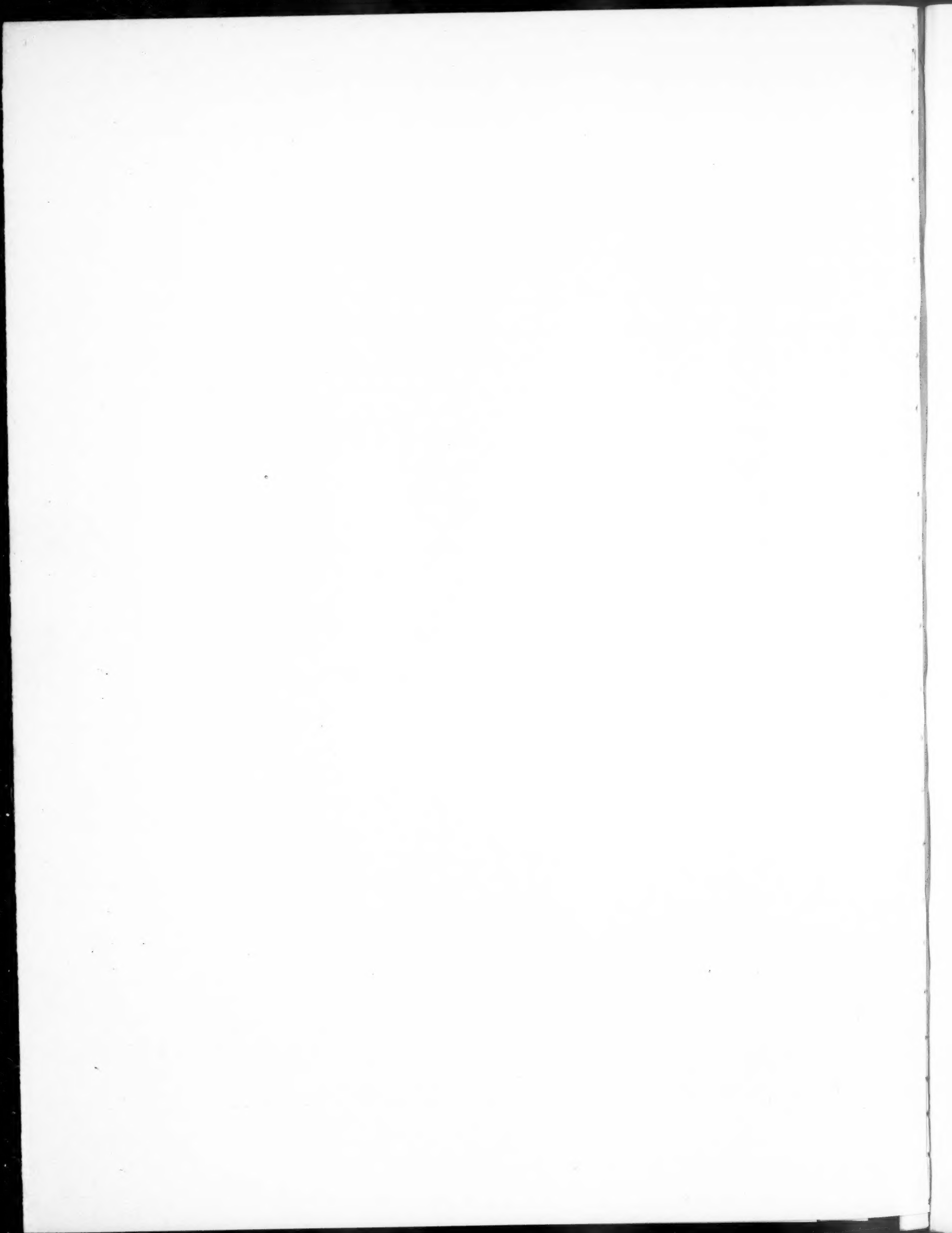






ISOMETRIC VIEW *of the* GREAT DOME

DRAWN BY WILLIAM DUNN, F.R.I.B.A., AND MATTHEW J. DAWSON, A.R.I.B.A. TRACED BY W. GODFREY ALLEN.



## THE REPARATION OF ST. PAUL'S CATHEDRAL.

By MERVYN E. MACARTNEY, F.S.A., Surveyor to the Fabric.

THE appeal of the Dean and Chapter of St. Paul's for funds to allow them to carry out certain necessary structural repairs to the Cathedral brings the subject of the construction of the dome and its supports into prominence. I feel constrained, therefore, before stating what the proposed preservative measures are, to consider them in the light of information derived from a fresh study of the building.

The examination of the structure that I have been carrying out during the last six months with Mr. Caröe, for whose invaluable help I am very much indebted, is not yet complete, but I cannot imagine that we shall discover any new factor of sufficient importance to cause us to alter our opinion. The dome is supported by four masses of masonry, each of which is made up of three parts, namely, two piers and one angle feature, which, for convenience, has been called a bastion, the whole area of support being proportionately much less than at St. Peter's, Rome.

In course of construction the eight piers and the four bastions of the dome sank unequally, 2'7 in. being the maximum difference at the level of the attic cornice, but the evidence of our recent examination points to the fact that no further subsidence has taken place since they were reinstated in the early and the late years of the eighteenth century. This is proved in a remarkable way by the fact that the impost of the vaulting in the crypt shows no greater deviation between its highest and lowest point than about  $\frac{1}{2}$  in. This is all the more noticeable as the masonry of the crypt is, in many parts, of a rough description, and such as one would not suspect of

extreme accuracy; and it cannot be accounted for by a rectification subsequent to erection.

The making good of the piers and bastions, referred to above, was extensive, there being accounts of it in the Cathedral pay-books extending over a period of eight months. Not only was work undertaken in the crypt, but the piers also above the church floor level were partly refaced. This work was to some extent necessitated by the general subsidence of the piers as they compressed the subsoil on which they rested; but there was another factor, of hardly less importance, which was responsible for considerable restoration. This was the dual nature of the piers. They are built of an ashlar casing with a core of rubble, a construction bound to settle unequally under great pressure. This, in fact, is what happened, and we find Flitcroft (at one time Surveyor to the Fabric) writing in August 1752: "The settlements, before mentioned, to the upper windows are occasioned by the settlements of the Piers on the South side . . . one of which Piers has been once repaired already, by taking out some of the Facing and putting in thicker stones, the inside being filled up with Rubble and not with squared stone, by which means, the Burden of the Superstructure is more charged, on the surface, or Outer part of the Piers." Not only was this construction the cause of dislocation in the masonry, but the joints of the ashlar facing flushed, necessitating the insertion of new stones. The gradual settlement of the vast masses of masonry to a final bearing took many years to accomplish. According to Cockerell, Mylne (Surveyor, 1762-1811) was engaged upon extensive



ST. PAUL'S CATHEDRAL, FROM THE NORTH-WEST.

works of repair which probably included making good surface defects in the stonework. In a general way it is easy to identify the places where restoration has been resorted to. In the crypt large blocks of Taynton stone were used to replace the inferior Reigate stone, which presumably had crushed. Above the church floor Portland stone was used. But although, as I have said, it is easy to identify the repairs as such, it is impossible to say which were done by Wren and which by a subsequent restorer—most probably Mylne.

The fact that some of this reparation was carried out in Taynton stone raises the question of one of Wren's difficulties—his stone supplies. The Cathedral accounts convey the impression that Wren had to buy parcels of stone as they were offered him. No fewer than ten different kinds are mentioned. Only with regard to Portland stone does he seem to have been really careful. Wren occasionally went down to Portland for days at a time and marked some of the blocks himself. Some of these are as large as 6 ft. by 3 ft. by 1 ft. 6 in.

We find that the piers of the dome on the church floor were considerably patched and mended. Referring to the accounts once more, course by course is mentioned as being restored and repaired. This was concealed to a great extent by the painting of the whole stone surface of the interior. It was not until 1872 that this paint was removed—very badly: the dark colour of the stone being due to the oil in the paint.

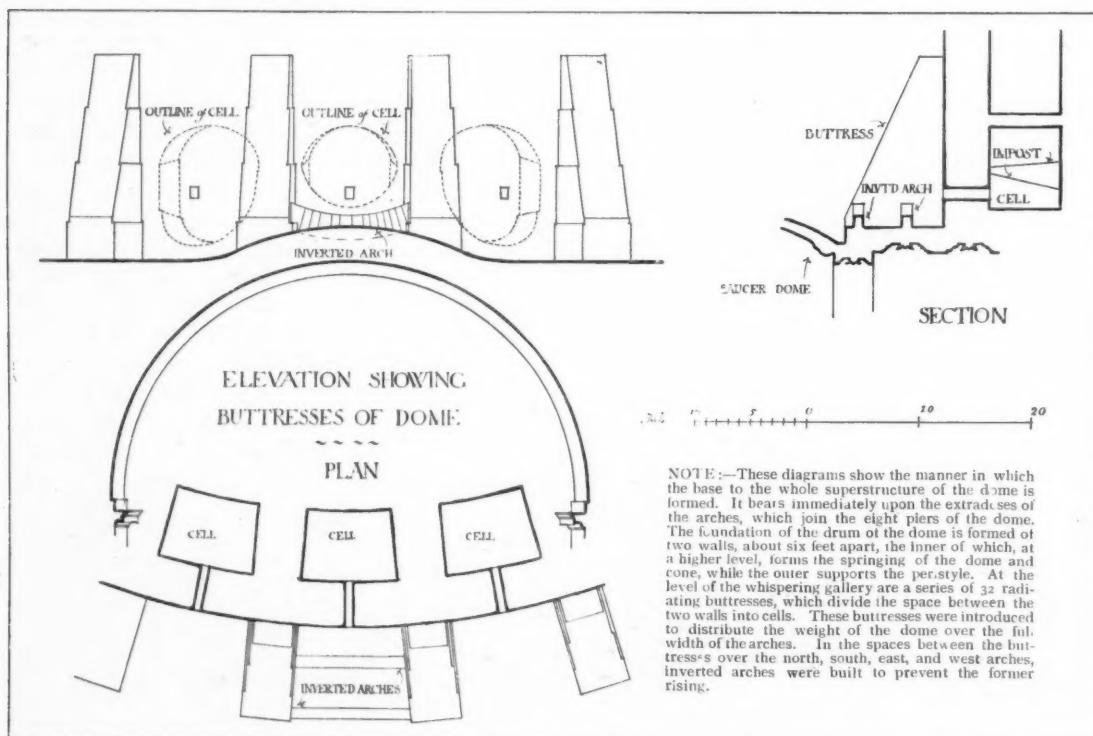
By reason of the construction of the piers, it was inevitable that cavities should have existed in places where the rubble core had settled more than the ashlar, and I cannot see how it would have been possible for any man to obviate such a result. The conglomerate is susceptible of much greater compression than ashlar masonry. Most of the damage to the stonework is the result of this unequal settlement, not only between rubble and ashlar, but between great blocks of ashlar and small courses of the same. For instance, the external pilasters have about eleven joints to twenty-four in the general walling. This causes an extra weight to be thrown on the pilasters, and the stone has flushed at the outer edge.

In order to give our investigation completeness it was necessary to find out if the mortar used by Wren was good, more especially the mortar used to bind together the rubble filling of the piers. Three samples were submitted to Messrs. W. J. Dibdin & Son, who find that the first sample, taken from inside of the brick cone, is a lime mortar in the proportion of 1 part of lime to 0.26 part of sand with 6 per cent. of gypsum and containing 5 per cent. of free lime. The second sample, taken from the joint under the impost of the crypt piers, consists of gypsum or lime mortar in about equal proportions, the lime mortar being composed of 1 part of lime to 0.24 part of sand, 0.5 per cent. of free lime being present. The third sample, taken from one of the south-west piers of the dome, about 30 ft. above the nave floor, is a lime mortar consisting of 1 part lime to 0.41 part of sand, 20 per cent. of free lime being present.

It will be seen from the above that the amount of free or uncombined lime varies considerably, and that it is present in largest quantities in the piers of the dome, where the greatest strength is required. This mortar, as the free lime becomes carbonated, will gain in strength.

To return to the dome, the stresses and strains are here so complicated in relation to the points of support that it is a matter of great difficulty to determine how they should be apportioned. The following figures must therefore be taken as being merely approximate:—The total weight of the dome is 44,420 tons. Of this weight 33,315 tons probably are carried by the eight piers, and 11,105 tons by the four bastions. (These figures are the result of careful calculation, and were prepared to facilitate our investigation. They have been endorsed by Mr. Caröe.) However great these weights appear, they were doubtless based on knowledge, and Wren in this was perfectly consistent with regard to his scientific conception of building. As he himself wrote: "If the Butment be more than enough, tis an idle expense of Materials; if too little, it (the Arch) will fall." True to his convictions, he cut down his materials as far as he dared, in order to avoid superfluity. This economy has been the cause of grave anxiety to the

Surveyors who have been successively responsible for the safety of the Cathedral since the time of Wren. As the piers are built, the margin of safety against crushing is, in the opinion of many authorities, insufficient. This is more particularly the case with regard to the piers of the south-west quarter of the dome, the slight tilting of which in that direction, due to the unequal settlement, has changed what was intended to be a load evenly distributed among eight points into one concentrated on two. What I find difficult to understand in Wren's practice is the use of iron. In "Parentalia" he condemns its use except in places where the air can be excluded from it, yet at



Drawn by B. R. Penderel-Brodhurst from information supplied by E. J. Bolwell.





VIEW BETWEEN INNER DOME AND BRICK CONE.

Photo: F. J. Hall.

St. Paul's he has used it in many places where there are only a few inches of stone between it and the outer air.

As early as 1849 Cockerell noticed the flushing of the stone caused by the exfoliation of iron, but it was not until our recent examination that the extent of the damage caused by the presence of iron was realised. The iron was found in some instances only 3 in. or 4 in. from the face of the stonework, and where it has rusted it has caused considerable damage to the stone. In the attic wall above the peristyle of the dome, iron cramps placed within 6 in. of the inside surface have exfoliated, and in many instances have burst the stone. This and other ironwork (Wren used it everywhere) must be removed and replaced by bronze.

During the two hundred years that have elapsed since St. Paul's was finished no great works of reparation have been undertaken. The general deterioration of the stone and leadwork now makes it imperative to put in hand works of repair. It is also imperative that the weakness of the piers of the crypt and church should be remedied. This applies more particularly to the south-west piers. The four quarter domes (so called) and the radiating buttresses of the great dome must be strengthened, and all fissures in the stonework made good. The stonework of the lantern will need to be repaired, and all projecting cornices which

are not yet protected will have to be covered with asphalt. General repairs to the windows are also required. And the decay in the stonework both inside and out will require to be arrested.

This will suffice to indicate the general direction of the works which the Dean and Chapter hope to be able to inaugurate and carry through should the funds for which they are appealing be forthcoming. In a work of this national and artistic character there can be, of course, little doubt as to its success, and it is to be hoped that the architectural profession as a body, or as individuals, will not allow such an opportunity to pass without making use of it to show their admiration for one of the greatest buildings of modern times—the master-work of their greatest architect.

The sum of £70,000, for which the Dean and Chapter are making their appeal, is, in the opinion of those best able to judge, the minimum which, very carefully expended, will suffice to ensure the safety of the fabric. To those who have not made themselves familiar with the subject, this sum may appear large, but a very cursory study of the essential requirements of the scheme in contemplation would convince even the layman that, having regard to the immense size of the building, and the extent to which deterioration in the past has advanced, the sum is based on the most conservative estimate.



VIEW BETWEEN BRICK CONE AND OUTER DOME.

Photo: F. J. Hall.

Note: This photograph had four days' exposure.

# THE GENIUS OF PIRANESI.

By PAUL MOURATOV.

(Translated from the Russian by the Princess Alexandre Gagarine.)

With Plates I, II, and III.

PIRANESI was the last manifestation of the artistic genius of Rome. He appeared at the moment when the collaboration of Art and Nature, which had lasted for so many centuries, was ending. The eighteenth century had put the final architectural and picturesque touches to the picture of Rome. It remained for Piranesi to immortalise it in his engravings. The last monuments of the papal town—the Trevi fountain, the Villa Albani, the Casino of the Villa Pamfili—are represented in his engravings side by side with the ruins of Classic Rome; and it can be said that those ruins are caught in the last hours of their wild, untouched magnificence, on the eve of the day when their deep repose was to be invaded by scientific excavations, protective care, and classical fashion. In the creation of this new fashion, Piranesi took a large part, and his knowledge of the antique, gained through a long experience, added greatly to scientific archaeology. But much as he helped that science, and however much imbued with the neo-classical tastes of his time, Piranesi did not resemble the savants and dilettanti of the eighteenth century, and he was also far from the contemplative and spiritual world of Goethe. Piranesi's love of extremes, of exaggeration, his dramatic talent and restless temper, were essentially those of romanticism. What appealed to him in the Classic world was less the grandeur of construction than the grandeur of destruction. His imagination was fired not so much by the work of human hands as by the way time had dealt with it. In the spectacle of Rome he saw only the tragical point of view, and that is why his conception of Rome was even grander than Rome ever was in reality.

Piranesi had much of the adventurer in his character. The tenor of his life was impetuous and uneven. The son of a common mason, he was born in 1720 in Venice, that haunt of romance and adventure, and when only a child began to draw and to prepare himself for the career of architect and engraver. His talent, joined to a rare beauty of person, soon made him known, not only to his neighbours, but also on the Rialto. He began to dream of Rome when, still a mere lad, he fell in love with a young girl who had lately arrived from the great city, and who fired his imagination with many marvellous tales. He reached Rome when but eighteen years of age, his sole fortune consisting of his father's blessing and six silver coins, which were to be his monthly allowance.

The tale of how young Piranesi came to be known as an artist in Rome, and how he obtained the means of earning his livelihood, embodies pages of amazing energy. A firm belief in his vocation helped him to overcome all obstacles. He often went hungry for months, and fate made him personally acquainted with the kind of life led by those Roman beggars whom he so often pictured, in later life, among the antique ruins.

Many difficulties were created by his irascible and unsocial temper and unruly ways. More than once he stood on the brink of crime, as, for instance, when, having learnt that the engraver Vasi, his teacher, was withholding from him some of the secrets of his profession, he attempted to murder him, and only by chance escaped being put into prison. His marriage was a happier though no less impetuous an incident. One day while making a drawing in the Campo Vaccino (now the Forum) he noticed a young girl who, with her small

brother, was passing at the time, and was struck by her fine black eyes and well-proportioned figure. He spoke to her, and learned that she was the daughter of the gardener of the Villa Corsini. Throwing down his pencil, he forthwith asked her to marry him. Her answer encouraged him so much that the girl's parents had neither the time nor the possibility of refusing to give their daughter in marriage. Five days later the wedding was celebrated, and the 150 piastres which formed the girl's dowry gave Piranesi a respite in his struggles with poverty.

The set of fantastic *eaux-fortes*, the so-called "Carceri," remain an astounding witness to the visions which haunted young Piranesi. They are curious and nightmarish conceptions of prisons overflowing with instruments of torture. De Quincey has well described them in his "Confessions of an English Opium-eater," where he says: "Some of these engravings represented vast Gothic halls, on the floor of which stood mighty engines and machinery, wheels, catapults, etc., expressive of enormous power put forth, or resistance overcome. Creeping along the sides of the walls, you perceived a staircase; and upon this, groping his way upwards, was Piranesi himself. Follow the stairs a little farther, and you perceive them reaching an abrupt termination, without any balustrade, and allowing no step onwards to him who should reach the extremity, except into the depths below. Whatever is to become of poor Piranesi, at least you suppose that his labours must now in some way terminate. But raise your eyes, and behold a second flight of stairs still higher on which again Piranesi is perceived, by this time standing on the very brink of the abyss. Once again elevate your eyes and a still more aerial flight of stairs is descried; and there again is the delirious Piranesi, busy on his aspiring labours; and so on, until the unfinished stairs and the hopeless Piranesi both are lost in the upper gloom of the hall."

Even in his "Carceri" delirium, Piranesi remained a splendid architect. Those prisons of his fancy, between their ingenious confusion of stairs, passages, and mysterious engines, open out into perfectly distributed spaces and endless perspectives. (See Plates I, II, and III.) But what is most appalling in these designs is the apparent colossal weight and strength of the stone walls, vaults, arches, and pillars. How he must have *felt* the stone masses of the Basilica of Constantine, of the Thermae of Caracalla! Whole nations could have ascended those stairs, and whole towns could have found shelter under those soaring arches.

But it is neither the "Carceri" nor those flights of fancy that made Piranesi's reputation. Fame came to him when he began to publish his views of Roman ruins. These views, and the drawings of antique objects—vases, candelabra, tripods—occupy the most important place in his *œuvres gravées*, which comprise about 1,500 plates. This large number affords convincing proof of Piranesi's remarkable energy. Not only was he never tired, but every one of his engravings bears the stamp of his passionate enthusiasm. The ruins of Rome never ceased to fire his soul and imagination. He loved to prowl among them in the moonlight, striving to determine their true expression in the daring contrasts of light and shade. The world he lived in was a world of fallen walls, overgrown with tangled vegetation, of broken slabs, of piles of bas-reliefs, of

crumbling altars. Sometimes wild goats graze among those ruins; sometimes their solitude is peopled by romantic figures, wildly gesticulating, and who might be beggars, brigands, or enthusiastic savants. Piranesi must have resembled them when he was stealing his way through the tangle of weeds which then enveloped the Villa of Hadrian. Death found him (in 1778) when he was striving to depict those ruins. But before his death he had time to express his conjectures as to the plan and distribution of that building, which conjectures were fully confirmed later by archæological exploration. His knowledge might be exhaustive; but, steeped as he was, and as no one else ever was, in the spirit of Roman ruins, he never strove to represent them with literal exactitude.

For Piranesi, with his intimate knowledge of the site,

general aspect, and detail of every Roman ruin, a calm and minute study was not sufficient. His imagination loved to unite all the forms and artistic features into one fleeting vision. Images of endless antique roads lined with colossal buildings serve as headpieces to the collections of his Roman views. They remind one of the tombs along the Via Appia, but ten times—a hundred times—larger. They are piled up, several storeys high. A legion of broken statues, crowds of obelisks, vases, urns, sarcophagi, altars, bas-reliefs, masks, are strewn about. Ivy-grown trees spread their branches among them. Seen beside them, small human figures, pacing the antique pavement, are no larger than pigmies. One feels crushed beside these mountains of marble sculpture and architectural forms. It wanted a Piranesi not to feel it.

## THE GARDENS OF GRAVETYE MANOR, SUSSEX.

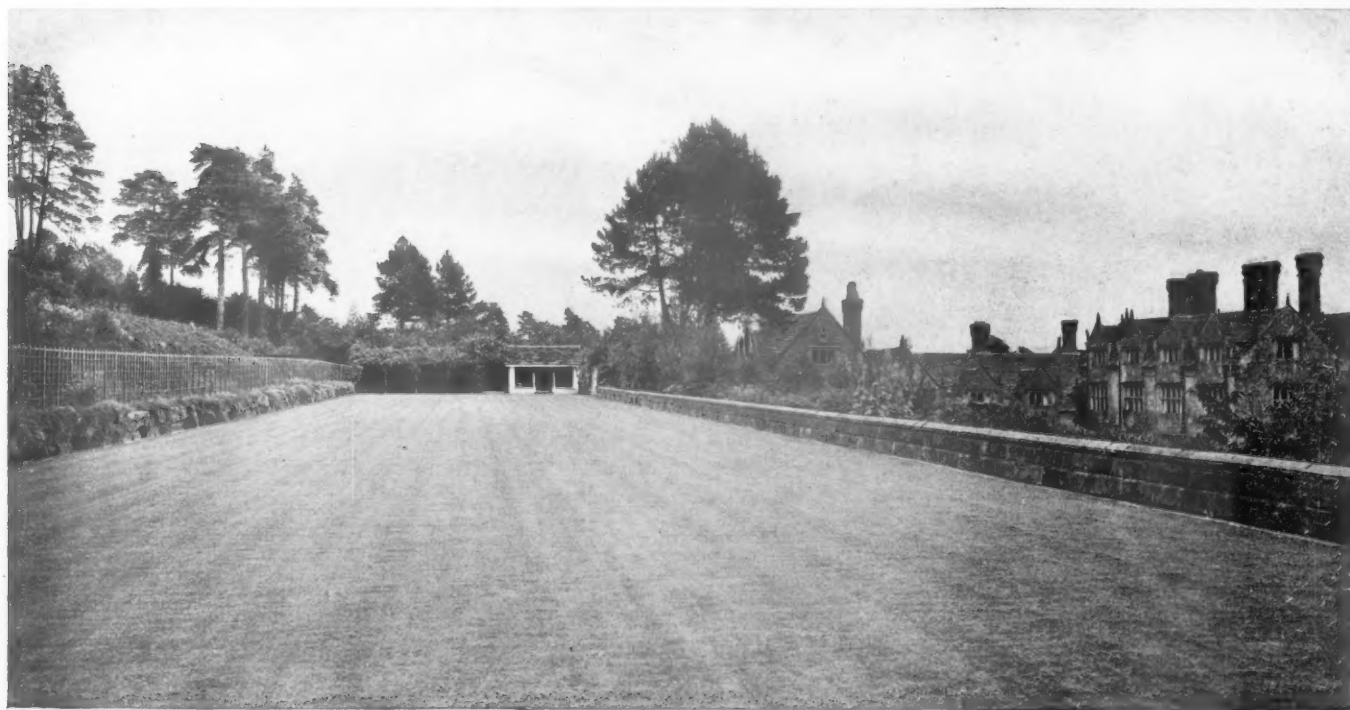
*With Photographs specially obtained by "The Architectural Review," including Plates VII and VIII.*

GRAVETYE MANOR is a delightful old house standing on an elevated site in the midst of the Weald of Sussex.

In general aspect, with its beautiful time-stained walls, it reminds one of the gabled houses of the Cotswolds, and thus comes rather as a surprise in a district where modern developments have accustomed the eye to brick buildings. The walling, of local stone, recalls to mind also the industry which gained so considerable a name for Sussex, and made the fortunes of many families—the industry of smelting iron with charcoal. The very colour of the stone is due to an admixture with ferrous salts, which, on exposure, oxidise and spread over the surface a myriad brownish streaks and tints that render the stonework a delight to the eye. It is not, however, with the house itself (to which Sir Ernest George has made alterations and additions), but with the gardens of Gravetye Manor that we are now concerned. These are of a most varied

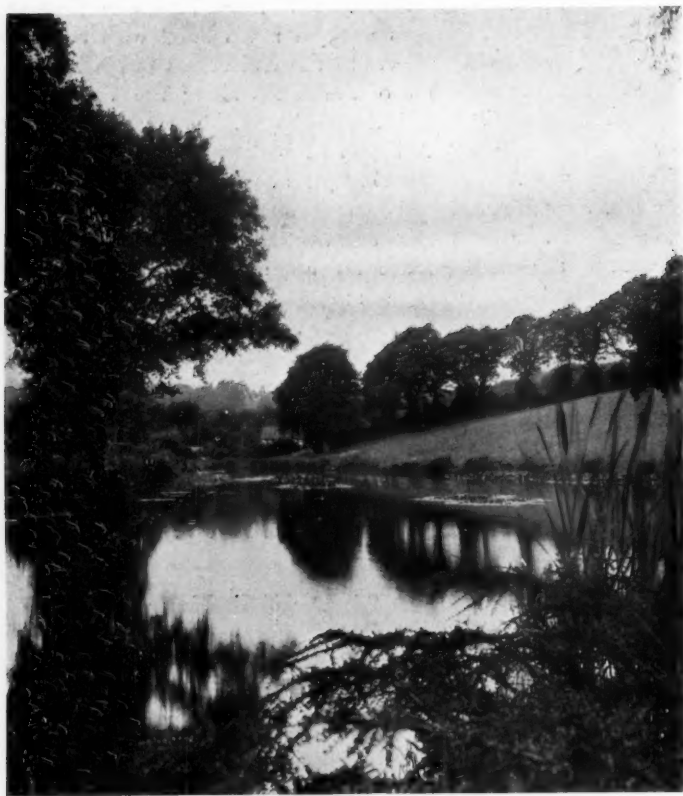
character, all being carried out in accordance with the dominating tenet that an English house should have surroundings of an English character, and not be circumvented by schemes that originated under different conditions in Italy, France, and other foreign countries.

Gravetye Manor is the home of Mr. W. Robinson, well known as a keen lover of gardens, and a writer on everything connected with them. It is not surprising, therefore, to find such abundance of charm in the gardens that have here been laid out and developed under his direction. Mr. Robinson holds very decided views as to the proper treatment of an English garden. He is of opinion, for instance, that one object of rational garden design should be to keep clear to view any beauty which the house may possess, and not to obscure it nor fortify the house with lines of forest and other trees cut into hard lines or fantastic shapes. Hence, when he gained posses-



GRAVETYE MANOR: THE BOWLING GREEN.





General View of Upper Lake.



View showing Small Part of Lower Lake.



View looking across Flower Garden.



Pergola leading from Flower Garden to Bowling Green.



sion of Gravetye Manor he made drastic alterations with high-clipped spruce hedges that had been overplanted on the upper part of the grounds and quite obliterated the house from this point. This matter of clipped or otherwise deformed trees raises at once a point on which Mr. Robinson is very insistent. He contends that this is entirely a mistaken idea, and that the practice of hedged lines in planting is equally erroneous, the art of architecture standing in no need of such things.

On the west side of the house is a delightful rose garden (see Plate VII), the roses being grouped together in beds, and paved walks arranged all around. At a higher level is the bowling green, a view of which is shown on page 75, and still higher again is the heath garden, where many varieties of gorse and heath flowers grow in luxuriant profusion, forming carpets of colour out of which the brown trunks of Scotch firs rise gracefully and serenely. Below the rose garden is a broad walk or terrace shaded by a row of fine old elm trees and bordered on one side by the wall of the rose garden, with its garden house rising like a sentinel at the end. From this point one gains a very good idea of the whole scheme of the gardens. The house occupies a position about three parts up a very steep slope. At its own level a plateau has been formed, and here the rose garden is planted. Levels above and below, for a short distance, have been treated with terracing, which treatment in this case arises quite naturally out of the site and is not, as so often, an artificial arrangement carried out on a site which does not naturally give occasion for such treatment. From the terrace the ground slopes down to two lakes at the bottom, both having sylvan walks around them and being enshrined by beautiful trees. Here, as elsewhere throughout



BROAD WALK BELOW HOUSE.

the gardens, Mr. Robinson's ideas have been carried out with the object of securing results which are determined quite naturally by the existing conditions. There is nothing forced anywhere; no artificial bridges, no rustic arrangements, arrest the eye insistently. On the water surfaces are a magnificent series of water-lilies. There is about the whole treatment a sense of repose which should be a very precious element in all gardens. This sense of repose is characteristic of every part of the gardens of Gravetye Manor. The owner has a strong feeling that the noble art of architecture is not in need of bad gardening, nor the adopting of any stereotyped plans, but that the garden should be governed by the nature of the ground itself. Much of the clipping and disfigurement of trees arises from placing them wrongly to begin with. Forest trees as usually found in gardens need endless clipping and disfigurement; yet there would be no need for this if they had been planted in the right position at first—to effect which, in view of the numbers of trees and shrubs from all parts of the known world which are now at our disposal, it is essential that some proper knowledge shall be within the grasp of the person who is responsible for the work. This raises at once the old question of formal gardening as contrasted with landscape gardening. The former, when carried to excess, treats verdure, flowers, hedges, and trees as so many architectural elements to be handled according to architectural rules; while the latter, so much in vogue in a former age, goes to the other extreme by endeavouring to bring the country right up to the very doors of the house. At Gravetye Manor there is formality without austerity, and freedom in landscape effects which never becomes rugged and wild. The whole gives one an impression of great rest and harmony.



HEATH GARDEN ON ROUGH GROUND ABOVE HOUSE.

## THE JUDGE'S LODGING, OXFORD.

By M. JOURDAIN.

*With Photographs specially taken for "The Architectural Review."*

A RECENT writer, speaking of the achievement of eighteenth-century Oxford, praises the "substitution where demolition was necessary of buildings which were solid and convenient without being vulgar"—an under-estimate of the value of that century's contribution to university buildings.

The house now known as the Judge's Lodging has not the disadvantage of supplanting Gothic work; it is merely a considerable house such as may be found in many old country towns to-day—a survival of the time when country gentlemen had their residences in such local centres before London had drawn so much of English provincial life to itself. Bury St. Edmunds in Suffolk, "Proud Preston" in Lancashire, had their seasons; and Oxford, which became under the Hanoverian kings the Jacobite capital, was an even more considerable centre. The house in question is No. 16, St. Giles, which still, as in Peshall's time, is "a Rus in Urbe, planted with trees, and with Parterres of green before the houses." It is seldom that such houses are dated, but here the year 1702 is conveniently recorded on the leads, together with the names of the builder, Thomas Rowney, and of his wife Elizabeth, a daughter of Edward Noel. A Thomas Rowney, gentleman

and attorney, died in 1694. Of the succeeding Thomas Rowney (the builder) we have some slight records in Anthony Wood's diary. On September 20th, 1695, "Mr. Thomas Rowney, who stood to be burgess of Oxford, entertained his voters and cost him £20 and they went away civilly." A rival, however, entertained his men on the following Monday and they went to Rowney's house in St. Giles and hooted there, "and he came out and hooted with them." He represented the city in ten Parliaments, and set up a monument to his friend Wood in Merton College. A third Thomas Rowney (born 1693?) succeeded his father as member for the City of Oxford and sat for it in six Parliaments. The ground of the Radcliffe Infirmary was his gift on June 17th, 1758. With his death in the following year the Rowney connection with the house ceases; but, in spite of this long and authentic connection, there is a tradition that the house was built by Sarah, Duchess of Marlborough, for her town house.\* There is no inherent improbability in the Duchess renting the house, though, from the evidence of Thomas Rowney's inscription on the roof, she was not its builder. When the Woodstock estate, eight miles from the city,

\* Boase's "Oxford"; Wood's "City of Oxford," ed. Clark



GENERAL VIEW FROM ST. GILES.

was granted to the Duke in 1704, the manor house was "altogether ruinous," and though the building of Blenheim was begun in the following year, it was still unfinished when the Duke's death left his wife £10,000 a year to "spoil Blenheim in her own way." The Judge's Lodging is, however, small compared with the scale of the Duchess's other establishments, and there does not appear to be any record of the Duchess's occupancy.

Like many buildings in Oxford, the general effect is somewhat spoilt by the flaking of the leprous stone. The entrance, with its iron gates, its piers surmounted by stone urns, is simple and dignified. The door has lost its hood, but there is a fine hood over the garden entrance, the soffit of which is decorated with the somewhat profuse ornament of the period, in modelled plaster in high relief.

The plan of the main portion of the house is an oblong, divided into three almost equal parts, of which the centre is given up to the staircase and the hall, which extends from the front to the back of the house. The staircase, which is of generous dimensions, is on the right-hand side, at the further end. To the left of the hall lies a room which now extends the depth of the house. This was originally two rooms, but the partition was removed towards the close of the eighteenth

century, when the thin sash-bars were also inserted in all the windows. To the right of the hall is a small panelled room with a corner fireplace, and secondary staircase. Much of the interior work is unspoiled and worthy of notice, the hall being well panelled and retaining the original marble chimney-piece, while the staircase ceiling (illustrated on the next page) is a good example of the high relief plasterwork of the date, the close-set wreath of fruit, flowers, and berries surrounding



HOOD OVER GARDEN ENTRANCE.

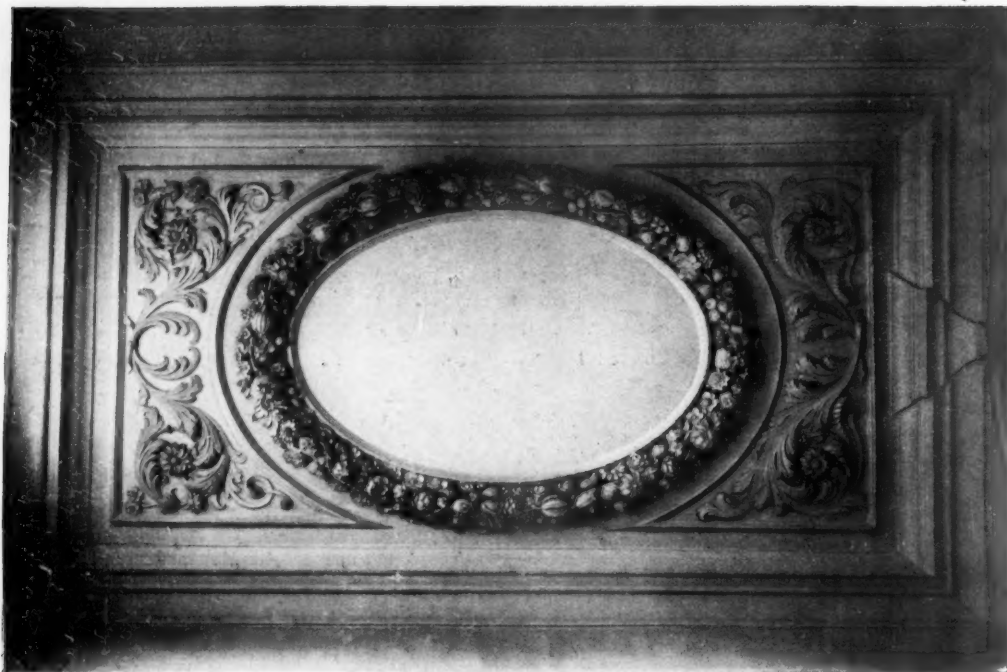


ENTRANCE HALL.



MAIN STAIRCASE.





STAIRCASE CEILING.

the large oval panel being wrought with the utmost perfection and delicacy. The plaster used, by reason of its hardness, was capable of such refinements of realism, and the leaves are hardly thicker than stout drawing-paper. The panels at each end enclose crossed acanthus sprays in lower relief surrounded by a plain moulding. The effect of the hall is heightened by some fine mirrors and a side-table which date from the time of the builder.

Within its narrow limits, the garden of Thomas Rowney's house would have been formal, the lawn shaped into the knots of the then fashionable parterres. But this arrangement has naturally disappeared, and the garden temple—the dome of which is a model of that of the Radcliffe Library—must date from about 1737, when that building was begun from Gibbs's design. There are differences in detail, the dome of the camera being surmounted by a lantern and cupola with a copper finial, but the ornament of the interior of the great and little domes is identical. Gibbs's best work is at Oxford, and it is not inappropriate that his model of the dome should have a place in an Oxford garden. The temple with its frame of trees closing the prospect from the house is a set scene, and, in a very minor way, an example of the scenic quality of garden design of the eighteenth century familiar in the great gardens of Rousham and Stowe. It is a very pleasant little structure, and the figure it enshrines is both elegant in itself and a happy focus of interest to the whole composition.

## BOOKS.

## THE ARCHITECTURE OF INDIA.

IN this volume the history and culture of ancient India are surveyed. We have a succinct account not only of the conditions of society as revealed by literature and the monuments, the constitution and administration of the State, the chief religious rituals, the nature of the scientific knowledge possessed by the ancient Hindoos, their systems of weights, measures, coinage and writing, but also of their achievements in architecture, sculpture, and painting. In order to obtain an appreciation of Indian art it is necessary to have a very considerable knowledge of the social conditions which called it forth.



THE JUDGE'S LODGING, OXFORD: GARDEN TEMPLE.



In this respect it differs from the art of Greece, Rome, or of the Renaissance; in the latter case we deal with forms which have an inherent beauty of their own, and do not need an understanding of history for their interpretation. We can admire the Parthenon, the sculpture of Pheidias, or a Greek vase, although we may be ignorant of the fifth century B.C.; to the cultured and uncultured alike, the Coliseum or the interior of the Pantheon would make its irresistible appeal; there is no need for us to become authorities of the Italian States before we take delight in the masterpieces of Michelangelo, Cellini, or Leonardo. But when Dr. Barnett tells us that "the civilisation of India may be fitly compared to its marvellous temples in which every emotion of the soul is expressed in plastic form with thrilling intensity" we venture to disagree with him. These emotions have not been expressed, they have only been symbolised. The difference between expression and symbolism must be borne in mind. In the one case a plastic work explains itself by the structure alone; in the latter it is quite unintelligible to us unless we are acquainted with the conventions that were common in the age in which it was created. Symbolism in art is only a very crude form of language, and is always characteristic of those periods of history in which literature was in a very elementary state. Now, nearly all the works of art illustrated in this volume are of a symbolical nature. Whether one looks at the Temple of Maha-deva at Khajurako or that of Siva at Tanjore, or at the temples of Belur and Halebid, one finds that the actual forms of the buildings are of little interest. In fact, they are for the most part extremely crude and lacking in all the elements of composition. They are all, however, encrusted with ornamentation which has a religious significance of some kind. The author deals with the architecture in detail, and gives a description of different types of temples.

There is a charming frontispiece to the book, a reproduction in colour of one of the paintings of Ajanta, entitled the "Great Buddha."

"Antiquities of India." By Lionel D. Barnett, M.A., Litt.D. London: Lee Warner. Price 12s. 6d. net.

### OLD INTERIORS IN BELGIUM.

THIS portfolio, dealing with old interiors in Belgium, may be considered as a companion publication to the portfolio dealing with old interiors in Holland which was published by Professor Sluyterman some years ago. There are one hundred heliotype plates, reproduced to a large size from specially taken photographs, with an accompanying detailed description of each. We have been accustomed to think of the architecture of Belgium, and especially of the architecture of Holland, as very



PALAIS D'ANSEMBOURG, LIÈGE: SALOON.

immature, the buildings abounding in stepped gables and disproportionate ornaments, and for this estimate of the work we have chiefly to thank the casual architect rambling abroad with a sketch-book in search of the "picturesque." There is, however, another aspect of the subject, an aspect which is well represented in the plates of this portfolio; for here we see that Belgium, like Holland, has much to offer in the way of complete schemes of interior decoration, embracing rich plasterwork, fine panelling, and paintings and tapestries of rare quality. The decorative work is very elaborate in character, and for this reason one is disposed, at first sight, to regard it somewhat askance, and to be rather on one's guard against the insidiousness of the rococo. But the time is gone when virtue might be regarded as possible only within soberly severe lines of decoration. Hogarth's line of beauty must be admitted when disclosed in these rich ceilings, this exuberant wood-carving; yet not within restrictions, for, with the most catholic outlook, one cannot commend all the riotous fancy that finds expression in some of the old interiors of Belgium.

Within the limitations suggested, however, there is much to study in them, and much to admire. The grand staircase in the Hotel de Ville, Liège, for example, is quite magnificent in effect, and there is a completeness about such interiors as the sacristy in the Abbey of Grimberghen, the great room in the Maison des Brasseurs at Antwerp, and the saloon in the Palais d'Ansembourg at Liège which well merits attention. The last-named is illustrated on this page. The tapestries that embellish it are of Brussels gobelins representing hunting scenes, after David Teniers, formerly in the chateau of Saive. It is a room where the architect and the craftsmen have worked together with consummate harmony, the result being an apartment remarkably mellow in appearance.

"Intérieurs Anciens en Belgique." By K. Sluyterman, Professor at the Technical School of Delft, with A. H. Cornette as collaborator. 100 plates, and descriptive particulars (in French.) The Hague: Martinus Nijhoff. 17 in. by 13 in. Price £5.

## DECORATIVE PAINTINGS.—I.

By INGLESON C. GOODISON.

*With Special Photographs, including Plates IV, V, and VI.*

THAT happy intercourse of labour between the architect and decorative painter, which has been remarked in reviewing the splendours of painted saloons, ceilings, and staircases of the seventeenth and early eighteenth centuries, was promoted also by the fashion for those decorative pictures incorporated within chimneypieces and wainscots, or accommodated over doorcases in the apartments devoted to state or retirement of the period. Flower-, fruit-, and sea-pieces, "fix'd landships," representations of birds, sea-ports and embarkations were painted by artists strongly imbued with the instinct for decoration, and were wedded to the general architectural scheme by the united talents of the architect, carver, and gilder.

The vogue of the decorative painter, whose art attained such a splendid maturity on the Continent, derived its first impetus in this country from the artistic patronage of Charles I, whose exalted taste and fine connoisseurship countenanced not only the superb energies and virtuosity of Rubens, the aristocratic distinction of Van Dyck, the enamelled smoothness of Poelemborg, the technique—"fine as the bloom upon a plum"—of the miniaturists, Peter Oliver and Samuel Cooper, but displayed ready appreciation also for the painters of still-life, whose subjects were the vehicle for rich and brilliant colouring, felicity of composition, and glowing effects of light.

Excluding for the moment mythological, allegorical and figure subjects, these decorative paintings fall generally within the categories of hunting scenes and trophies of the chase—representations of birds, game, poultry, fish and shell-fish; of inanimate objects—armour, *orfèvrerie* and jewels; vessels of crystal, glass or ceramics; musical and scientific instruments—

skillfully displayed upon Eastern table-carpets, or arranged with consummate artifice against the sheen of curtains and the folds of rich stuffs; of gorgeous flower- and fruit-pieces; sea-pieces, sea-ports and embarkations; canal-, river-, and skating-scenes; landscapes, perspectives, and views of classic ruins.

The name of the Fleming, FRANS SNYDERS (1579-1657), is intimately connected with scenes from the chase, and dramatic representations of combats between fierce animals or birds, though his talents were first employed upon studied compositions of game, fruit and flowers, such as the picture reproduced on Plate IV, or in "larders" and "markets"—the popular and appropriate embellishment of those hunting-lodges and banqueting-rooms in which mighty sportsmen subdued vast appetites at the lavish hospitality of their day. Rubens, Jordaens, Van Dyck, and "Long" Jan van Bockhorst were all associated with Snijders in the composition and execution of great decorative canvases, conceived with much of the transmitted fire and energy of the first-named.

In the gallery of the Prado, Madrid, and at the Hermitage, St. Petersburg, the work of PAUL DE VOS (c. 1600-1654) is well represented; an example from the former collection, reproduced on Plate IV, reveals that artist as a capable follower of Snijders, who had many disciples and imitators, among whom may be cited PIETER BOEL (1622-1674), and the English painter EDWARD PIERCE (or Pearce), from whose hand proceeded the "hunting landships" remarked by Evelyn upon his visit to Wilton in 1654.

PIETER CLAESZ VAN HAARLEM (1590-1661), EVERT VAN AELST (1602-1658), JAN FYT (1609-1661), WILLEM VAN AELST (1620-1679), WILLEM KALF (c. 1621-1693), and JAN WEENIX



A "CONCERT OF BIRDS," BY FRANS SNYDERS.

Photo: Hanfstaengl.





Photo: Hanfstaengl.

PEACOCK, BIRDS, AND FOWL, BY MELCHIOR D'HONDECOETER.

the younger (1640-1719), all excelled in depicting animals, game, birds, etc. Jan Weenix, the painter of the still-life group reproduced on this page, was the son of Jan Baptist Weenix, celebrated for his sunny coast-scenes enriched with stately classic ruins, and was a grandson of the architect Jan Weenix the elder, whose influence may be observable in the architectural accessories—the vases sculptured with bas-reliefs, fountains, and balustrades, painted *en grisaille*—which are frequently introduced into his compositions as a foil to the brilliant plumage of birds and fowl.

In THE ARCHITECTURAL REVIEW for November 1913, reference was made to PETER BARLOW (c. 1626-1702), who attained no little eminence in the representation of feathered life, but perhaps the greatest name connected with the delineation of birds is that of MELCHIOR D'HONDECOETER (1636-1695), the cousin and fellow-pupil of Weenix, whose great knowledge and decorative abilities are displayed in all the principal galleries of Europe, and appear by the accompanying photographs as well as in a set of immense canvases at Belton House, near Grantham.

GIROLAMO IMPERIALI (fl. 1640), ABRAHAM HONDIUS (1638-1695), DUPRET, JAN VAN ALEN (1651-1698), ALEXANDRE-FRANÇOIS DESPORTES (1661-1743), ANTON GRIEF (1670-1715), PIETER CASTEELS (1684-1749), and JEAN-BAPTISTE OUDRY (1686-1755), all achieved celebrity by their paintings of animals, game, and birds, their names being frequently encountered in

inventories and catalogues of great houses and collections of their times.

*Orfèvrerie* and armour—the glint of high-lights upon burnished metal—attracted DAVID DE HEEM (1570-1632), his son and pupil JAN DAVIDSZ DE HEEM (c. 1600-1674), and EVERT VAN AELST the elder (1602-1658); the pictures of EVARISTE BASCHENIUS (? 1607-1677) and FRANCESCO "MALTESE" (fl. 1670) record the forms of antique musical instruments, and, like those of JAN VAN SON (c. 1650-c. 1723), preserve the brilliant dyes of Eastern carpets or the dazzling sheen of rich stuffs. This almost barbaric love of colour, and pleasure in the whole world of glittering objects, was fostered by the arrival of cargoes in the East-Indiamen, laden with the spoils of voyages and "adventures" to and from the Orient.

Other painters turned to Nature with no less passionate enthusiasm and sedulous fidelity—their pigments transferred to canvas all but the fragrance of rare blooms and the flavour of choice fruits nurtured by cunning Dutch gardeners. Birds of exotic plumage—macaws, parrots, birds of paradise, peacocks and jays—denizens of the "Volery," or aviary, which united house and garden, were limned in characteristic postures, their gay colours vying with the gaudy tulip, hyacinth, and iris in producing the most strikingly decorative effect.

That the most scrupulous fidelity and perfect illusion were current ideals is witnessed by the naïve chronicle of Samuel Pepys, when he "had the vanity to bid £20" for a flower-piece



Photo: Hanfstaengl.

DEAD GAME, BY JAN WEENIX.





STILL-LIFE GROUP, BY WILLEM CLAESZ HEDA.

Photo: Hanfstaengl.

painted by the Dutchman (?) SIMON VERELST (c. 1644-c. 1721) "newly come over . . . who did show us a little flower-pot of his drawing, the finest thing that ever, I think, I saw in all my life; the drops of dew hanging on the leaves, so as I was forced again and again to put my fingers to it to feel whether my eyes were deceived or no . . . a better picture I never saw in my whole life, and it is worth going twenty miles to see it."

The roll of flower and fruit painters is a long one, and a few names only may be cited here. The Spaniard JUAN LABRADOR (c. 1530-1600) was noted for the truth and brilliancy of his colour, and, like Verelst, excelled in representing the clearness and transparency of drops of water:

JAN ("VELVET") BRUEGHEL (1568-1625) forsook flower painting for landscapes, though other members of the numerous family of artists bearing that name followed his earlier pursuit with great success: DANIEL SEGHERS (1590-1661), the Jesuit, painted brilliant garlands of exquisite flowers round Madonnas and other devotional subjects: the Italian, MARIO DA' FIORI, or Nuzzi (1603-1673), seldom painted anything but flowers, but composed a "concert of birds" which belonged to Gibbons, the carver, and was later at Houghton: a flower-and-fruit-piece by his countryman MICHAEL ANGELO "DI CAMPIDOGGIO," or Pace (1610-1670), is illustrated on Plate VI, and is one of a fine pair in the possession of Basil Dighton, Esq.: JUAN D'ARELLANO (1614-1676), PIETER DE RYNG (c. 1615-1660), and a trio of flower-painters whose execution is most astonishingly minute—JAKOB VAN WALSCAPPELLE

(fl. 1660), MATTHEW WITHOOS (c. 1627-1703), and MARIA VAN OOSTERWIJCK (c. 1630-1693)—bring us to CORNELIS DE HEEM (1630-1692), one of a great family of still-life painters, and the celebrated JEAN-BAPTISTE MONNOYER (1636-1699)—the "Baptiste" of old inventories and modern catalogues, with the accomplished but less famous ABRAHAM MIGNON (1639-1697), JAMES BOGDANI (d. 1720) and RACHEL RUIJSCH (1664-1750). JAN VAN HUYSUM (1682-1749) — "the Phoenix of flower-painters"—deserves more than passing mention, since his fine taste for composition and the truth and precision of his brush procured him a place in the choicest cabinets of his day. JAN VAN OS (1744-1808) is distinguished by an execution no less deliberate, while the works of ANNE VALLAYER-COSTER (1744-

1818), MARY MOSER (d. 1819), and GERARD VAN SPAENDONCK (1746-1822) show that this branch of decorative painting defied extinction with some persistence.

FRANS YKENS (1601-1693), represented on the opposite page, and Campidoglio are, perhaps, more celebrated for their paintings of fruit than of flowers, while Pieter De Ryng, David and Jan Davidsz De Heem, ABRAHAM VAN BEIJEREN (c. 1620-1675), and Cornelis De Heem, are esteemed for their renderings of fruit, flowers, and (especially) shell-fish, gold or silver plate, and vessels of crystal and glass. Those brilliant bouquets and compositions of gay flowers in vases of gold, adorned with classical reliefs, with which Monnoyer decked the re-edified Montague



STILL-LIFE GROUP, BY ABRAHAM VAN BEIJEREN.

Photo: Hanfstaengl.

House in Bloomsbury Square, are now, alas! but history, sharing a like fate with his decorations at Lord Carlisle's, and at Versailles, Marly, Vincennes and Meudon for Louis XIV, who drove him into exile. Some record of the contemporary use of decorative paintings is preserved in the etchings of his compatriot Marot, who devoted many of his fine plates to the appropriate setting of these accessories. Vivid sketches, executed in coloured chalks by Van Huysum, for his admirable groupings are sometimes encountered and come as something of a revelation to those more familiar with his innumerable and painstaking studies of single flowers.

The talents of the Hungarian painter James Bogdani have not yet received adequate recognition in this, the country of his adoption, though fine examples of his skill adorn the chimneypiece and two overdoors of the King's Writing Closet at Hampton Court, and he is well represented among the choice collection of still-life pictures at Kew Palace. Bogdani filled the office of flower-painter to Queen Anne, succeeding Monnoyer under her predecessor Queen Mary II. A capital



A FRUIT-PIECE, BY FRANS YKENS.

Photo: Hanfstaengl.

decorative composition of a monkey, birds, and fruit — recalling pictures by Bogdani—is in the Jones Bequest at the Victoria and Albert Museum, South Kensington, and is reproduced on Plate VI.

Lord Radnor's town house in St. James's Square, to take an example, contained, in addition to a fine staircase painted by Laguerre, a large number of decorative pictures disposed over doors and chimney-pieces, including sea-

pieces by THOMAS VAN WIJK (c. 1616-1677) and WILLEM VAN DE VELDE the younger (1633-1707), sea-ports by HENDRIK DANCERTS (1630-1678) and "Old" JAN GRIFFIER (1645-1718), *orfèverie* by PIETER ROESTRAETEN (1627-1698), views and landscapes by JAN SIBERECHTS (1627-1703) and GERARD EDEMA (1652-1700), and many compositions of still-life by his lordship's protégé Van Son, all of which, according to Walpole, were dispersed in 1724.

Hendrik Danckerts is immortalised in the diary of Pepys, as the painter (in 1668-9) of those panels in his dining-room—prospects of the four palaces of the King—Whitehall, Hampton Court, Greenwich, and Windsor—finished to the "very good



Photo: Hanfstaengl.

STILL-LIFE GROUP, BY WILLEM KALF.



Photo: Hanfstaengl.

A FLOWER-PIECE, BY RACHEL RUIJSCH.





Photo: Hanfstaengl.

FLOWER-PIECE, BY JAN VAN HUYSUM.

content" of that worthy gossip, who, however, unaccountably substituted a view of Rome for that of Hampton Court. Similar paintings on wainscot were carried out by JAN LOOTEN (c. 1618-1681) and PROSPER HENRY LANKRINK (1628-1692), though Pepys could find nothing of interest in the performances of "Loton" on the occasion of his visit to that painter.

The corresponding panels of a complete room from Botolph Lane in the City of London, splendidly adorned with a sort of "Arabian Nights Entertainment" by R. Robinson, in 1696, have now emerged triumphantly from their gloom, under the direction of Mr. E. W. Tristram, who has most skilfully conducted a restoration of their glories, and recovered a work of quite exceptional interest—a service which one would like to see performed as ably upon the remarkable painted panelling in the Gordon Hotel at Rochester, which, with its little still-life panels surrounded by the curious "marbling," introducing a phantasmagoria of vanished banquets and victims of the chase, defies classification, and appears to be unique in this country, though a corresponding example was till recently to be seen in Amsterdam.

[The writer is indebted to Messrs. Hanfstaengl—whose unrivalled organisation embraces all the principal galleries of the world—for courteous permission to reproduce a number of their copyright photographs in connection with this article.]

## PLATE ILLUSTRATIONS.

Plates I, II, and III.—Etchings by Piranesi from the "Carceri d'Invenzione" Series: Of the many wonderful etchings which were produced by Giovanni Battista Piranesi, none equal in quality of invention and brilliance of technique the series of sixteen imaginative conceptions of Roman prisons which are gathered together under the title of "Carceri d'Invenzione." At the time of their production the artist was suffering from the delirium of a fever, and the etchings are the visual expression of a mind possessed by a wild riot of fancy. Yet, withal, there is an amazing sense of architectural mystery about them, a sense, too, of massive grandeur which George Dance felt when, inspired by these etchings, he designed Newgate Prison. An article on Piranesi appears on page 74. It may be mentioned that a most interesting little volume, containing fifty reproductions of the artist's best etchings, has recently been published by Technical Journals, Ltd., price 2s. 6d.

Plates IV, V, and VI.—Decorative Paintings: An article dealing in detail with these paintings will be found on page 82.

Plates VII and VIII.—The Gardens at Gravetye Manor, East Grinstead: The house stands on a plateau high on a hill-side, and on the western side is the flower garden illustrated on Plate VII, a magnificent display of roses being here found in due season. At a higher level is the bowling-green, and, higher still, a heath garden. Leading out of the main flower garden on the west side of the house is a smaller flower garden adjoining the south porch, and from here a few steps lead down to a broad walk or terrace. (See article on page 75.)

Plate IX.—Florence Nightingale Memorial, Liverpool: This monument was erected by private subscription at the instance of the present Lord Mayor of Liverpool, who has long been connected with the working of the adjoining Nurses' Home at the head of Prince's Boulevard. It is constructed of Hopton Wood stone (supplied and worked by Messrs. J. Stubbs and Sons, Liverpool), the sculptured panel being of Pentelikon marble. The sculpture was entrusted to Mr. C. J. Allen, of Liverpool, and represents a characteristic attitude of "The Lady of the Lamp."

Plate X.—Rubert Boyce Memorial, Liverpool University: This monument was also erected by private subscription to the memory of the late Sir Rubert Boyce, Professor of Pathology at the University of Liverpool. It is placed in the Thompson-Yates Pathological Laboratory, with which his life's work was connected. The monument is constructed of a rare green and red Derbyshire alabaster, secured by Mr. C. J. Allen, who executed the sculpture.



FLORENCE NIGHTINGALE MEMORIAL, LIVERPOOL.  
Willink and Thicknesse, F.R.I.B.A., Architects.



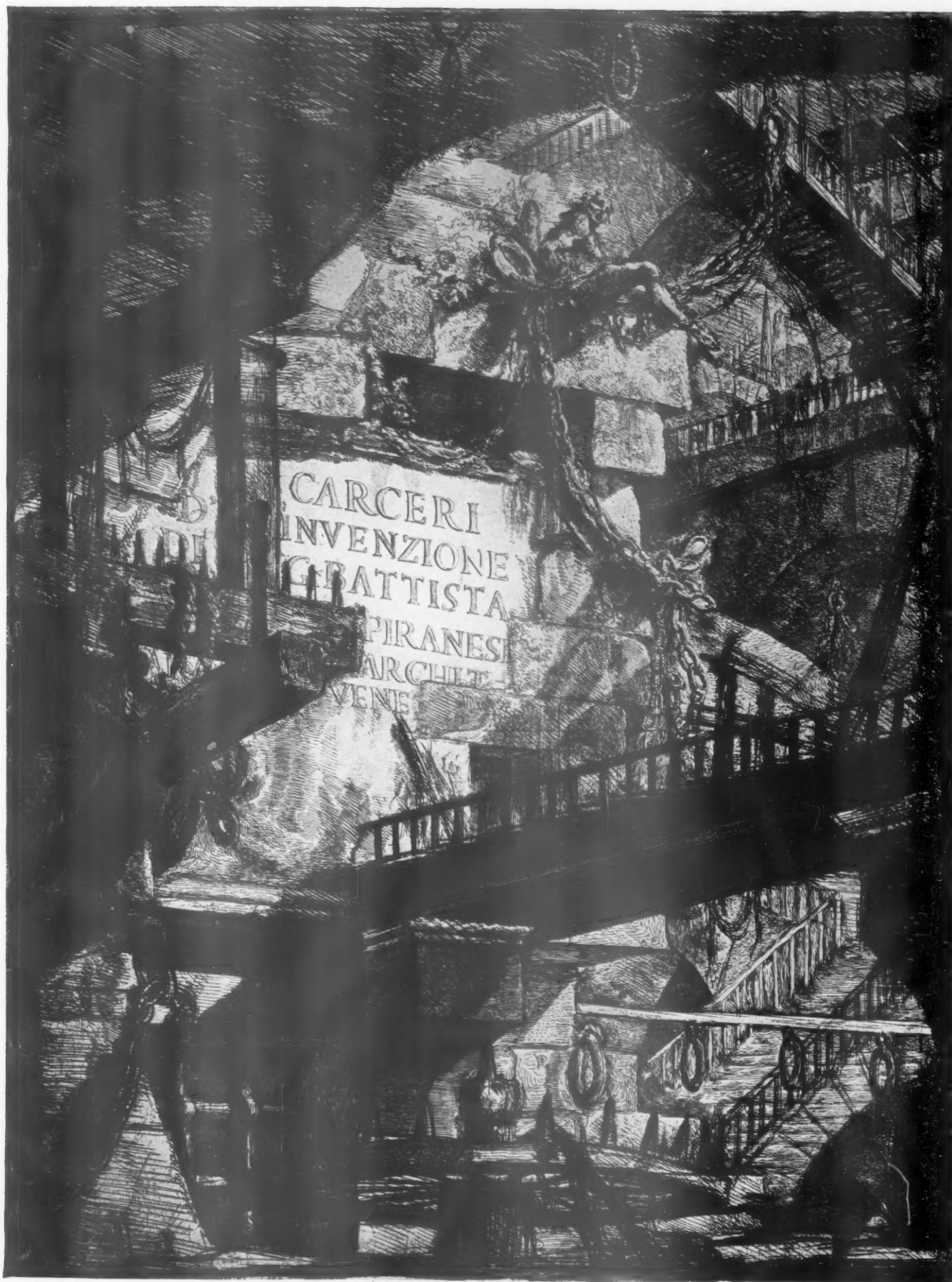
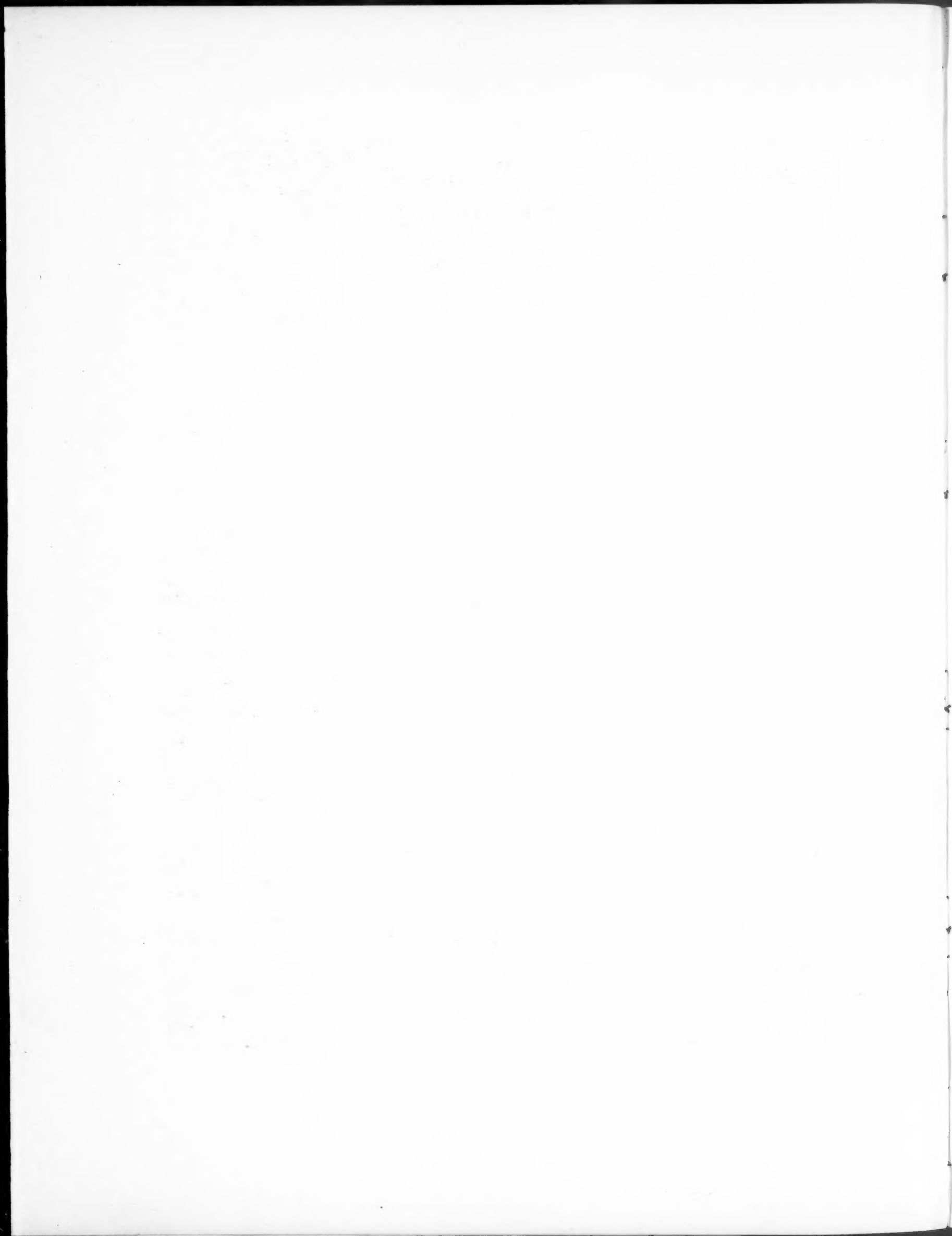


Plate I.

April 1914.

FRONTISPIECE TO THE "CARCERI D'INVENZIONE," BY GIOVANNI BATTISTA PIRANESI (1720-1778).



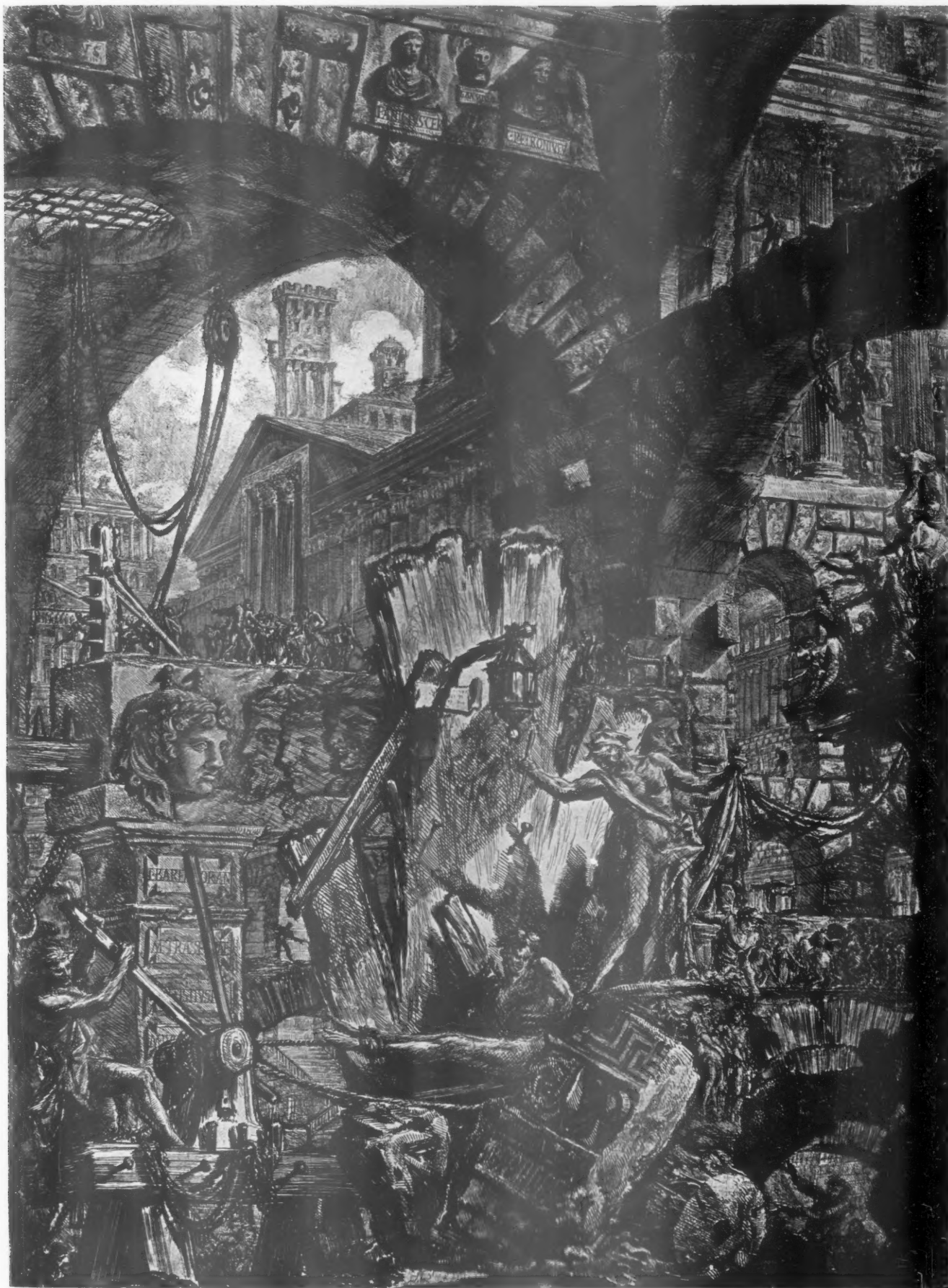
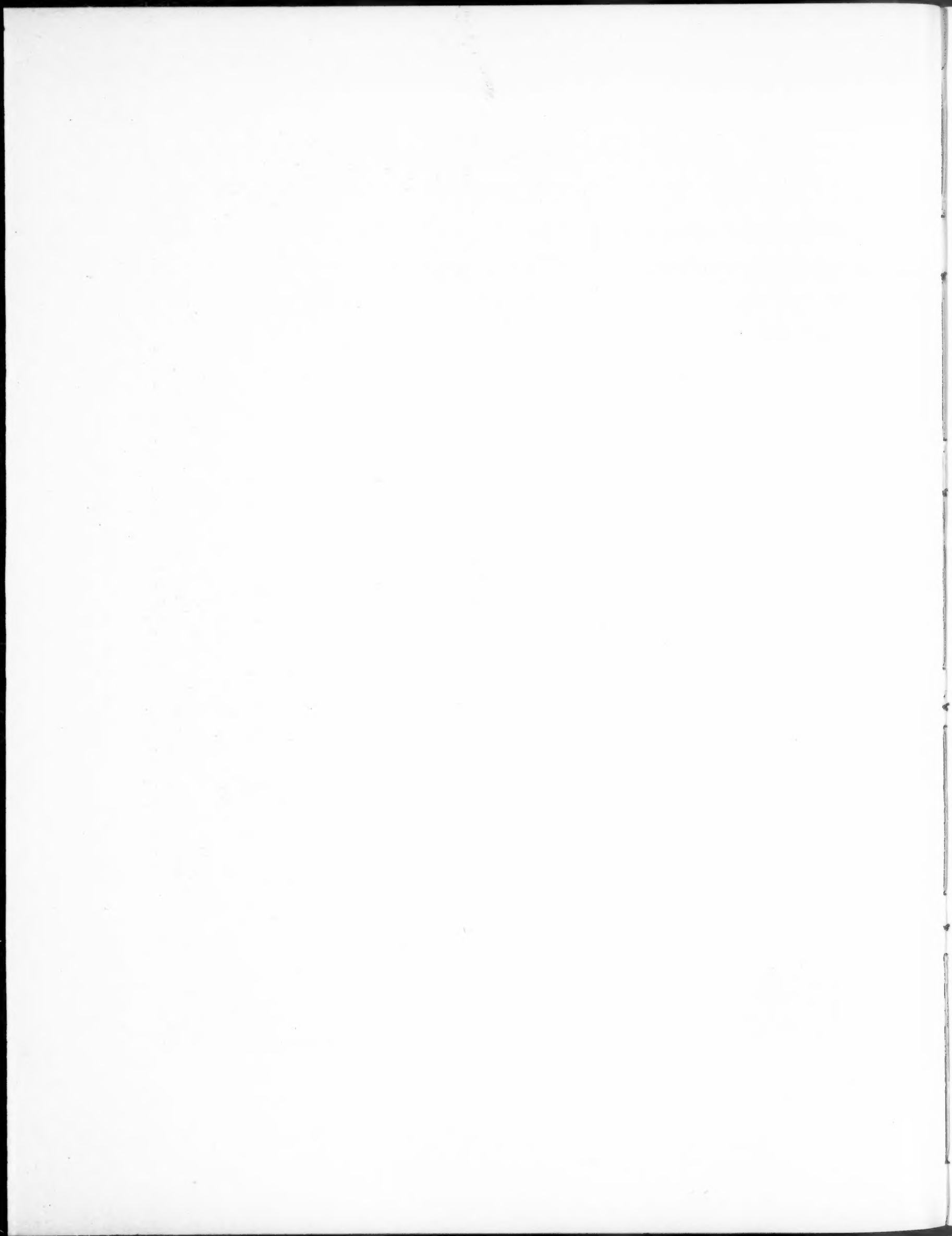


Plate II.

April 1914.

FROM THE "CARCERI D'INVENZIONE," BY GIOVANNI BATTISTA PIRANESI.



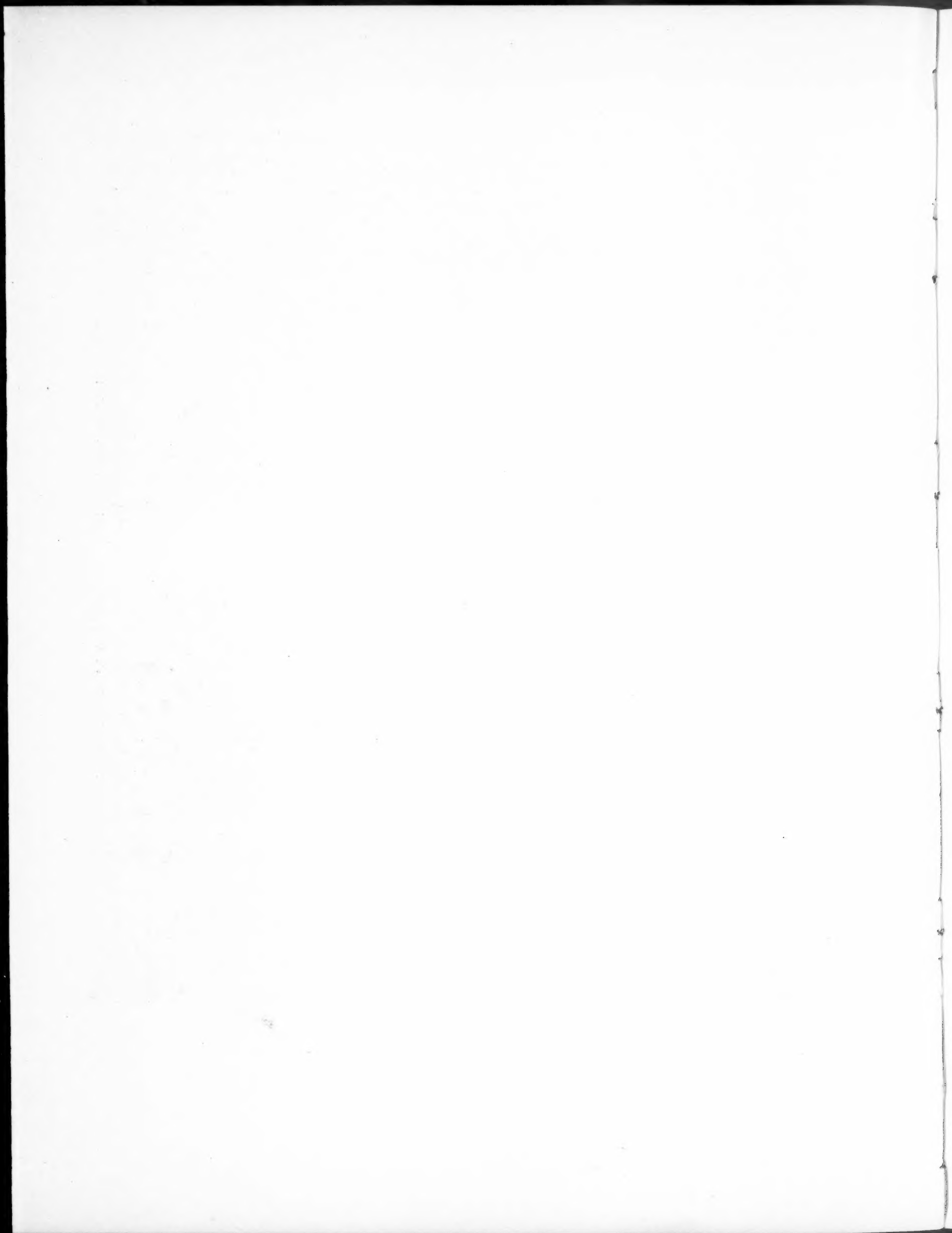




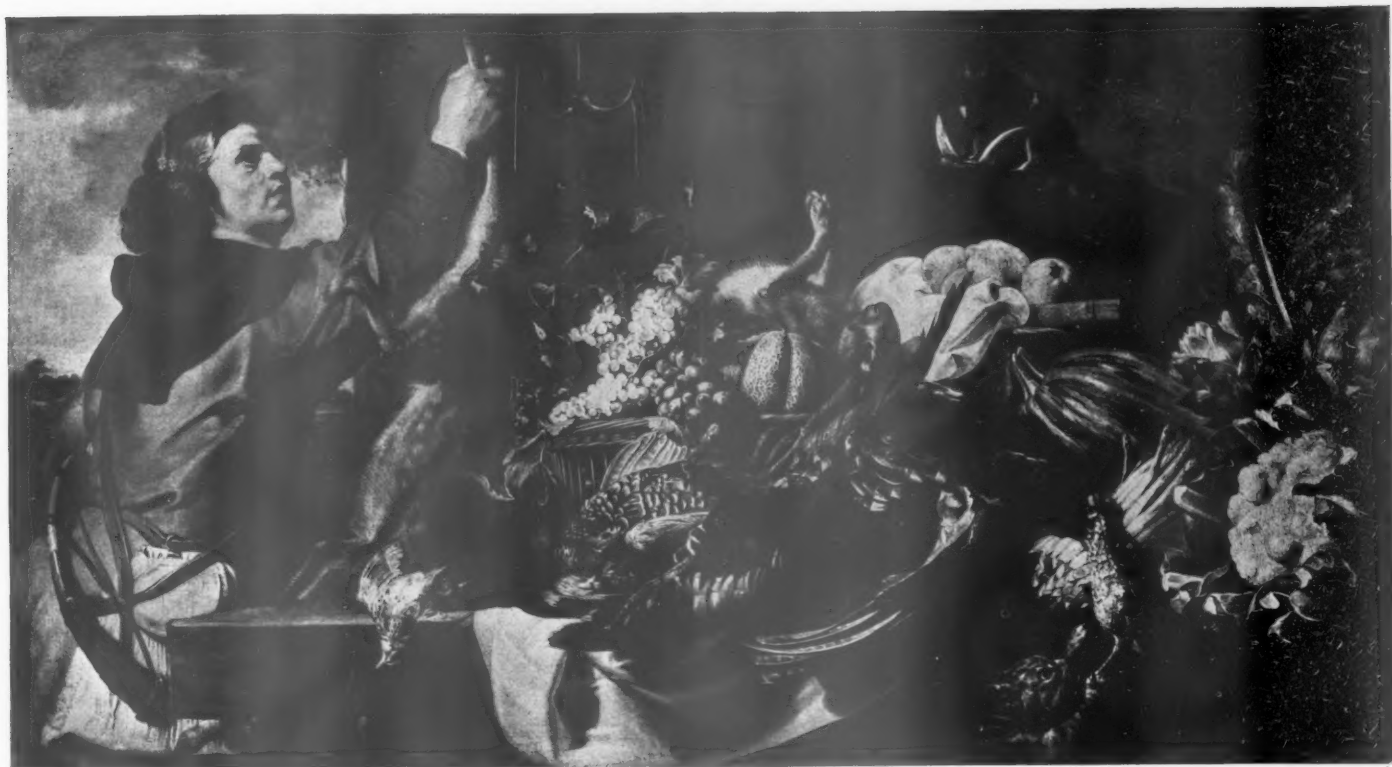
April 1914.

FROM THE "CARCERI D'INVENZIONE," BY GIOVANNI BATTISTA PIRANESI

Plate III.







A "LARDER" BY FRANS SNYDERS, IN THE HAGUE GALLERY.



Plate IV. April 1914.

Photos: Hanfstaengl.

STILL-LIFE COMPOSITION BY PAUL DE VOS, IN THE GALLERY OF THE PRADO, MADRID.

*The upper illustration is a characteristic example of the art of Frans Snyder, whose decorative paintings were much esteemed as appropriate embellishments to the hunting lodges and banqueting rooms of sportsmen of the early seventeenth century. The artist had many disciples and imitators, among them being Paul de Vos, one of whose still-life compositions is shown in the lower illustration*

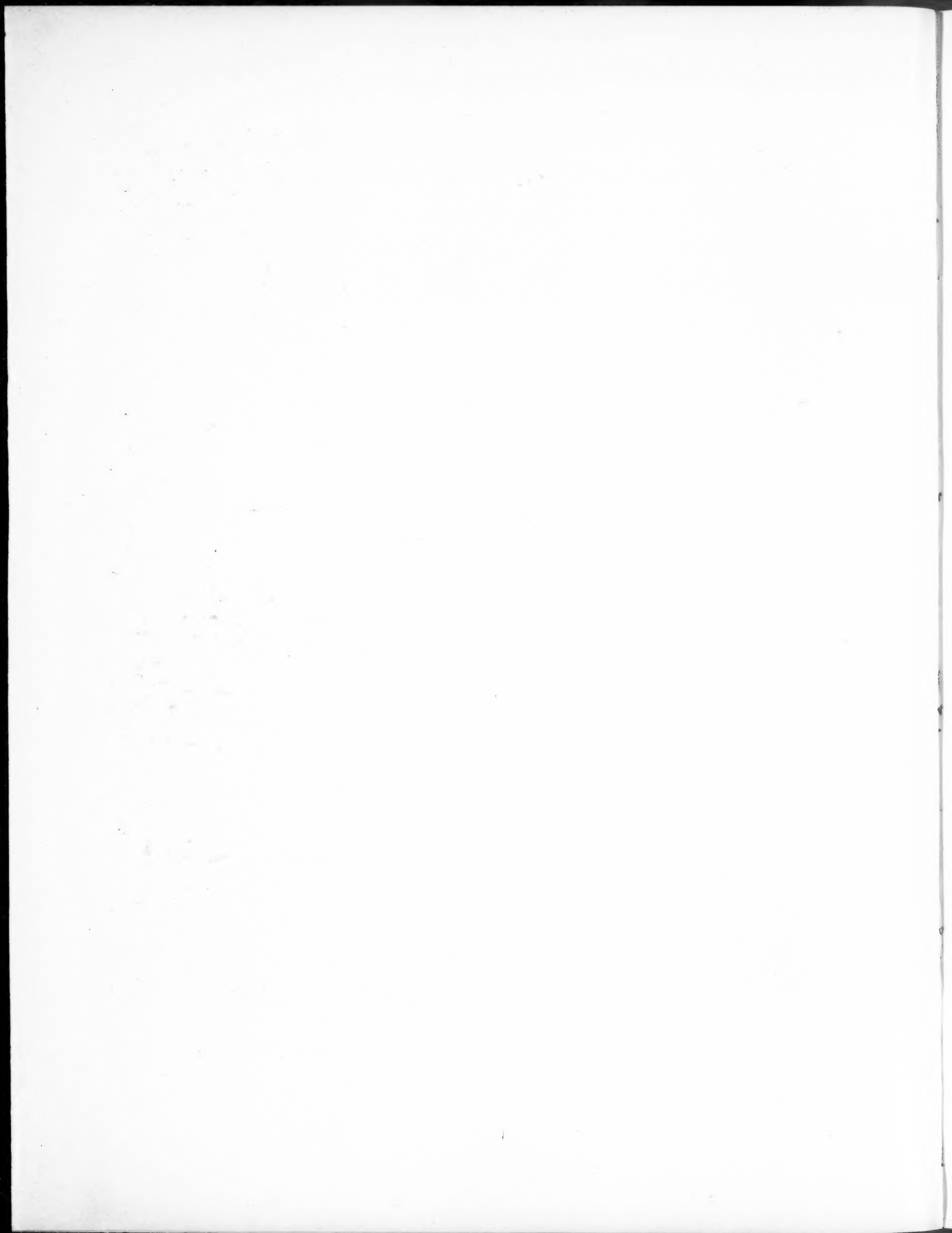




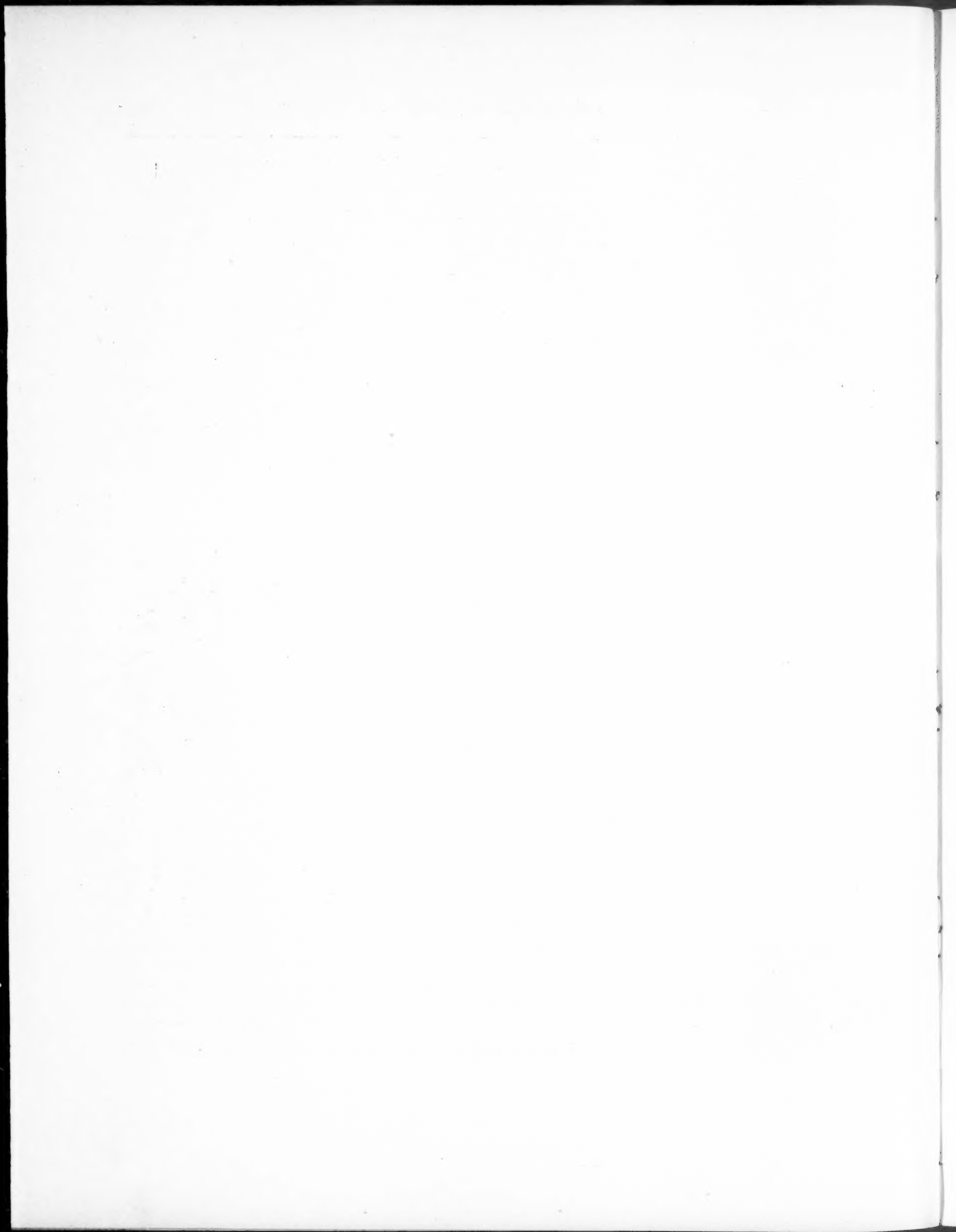
Plate V. April 1914.

Photo: Hanfstaengl.

A DECORATIVE COMPOSITION BY MELCHIOR D'HONDECOETER, NOW IN THE RIJKS MUSEUM, AMSTERDAM.

*This artist excelled in the delineation of birds of rare plumage, live fowl, game, etc., and was gifted with great powers of characterisation.*







MONKEY, BIRDS, AND FRUIT: A DECORATIVE COMPOSITION; IN THE JONES BEQUEST,  
VICTORIA AND ALBERT MUSEUM.

Photo: "Arch. Review."



Plate VI. April 1914.

Photo. lent by Basil Dighton, Esq.

A FLOWER AND FRUIT PIECE BY MICHEL ANGELO DI CAMPIDOGLIO.

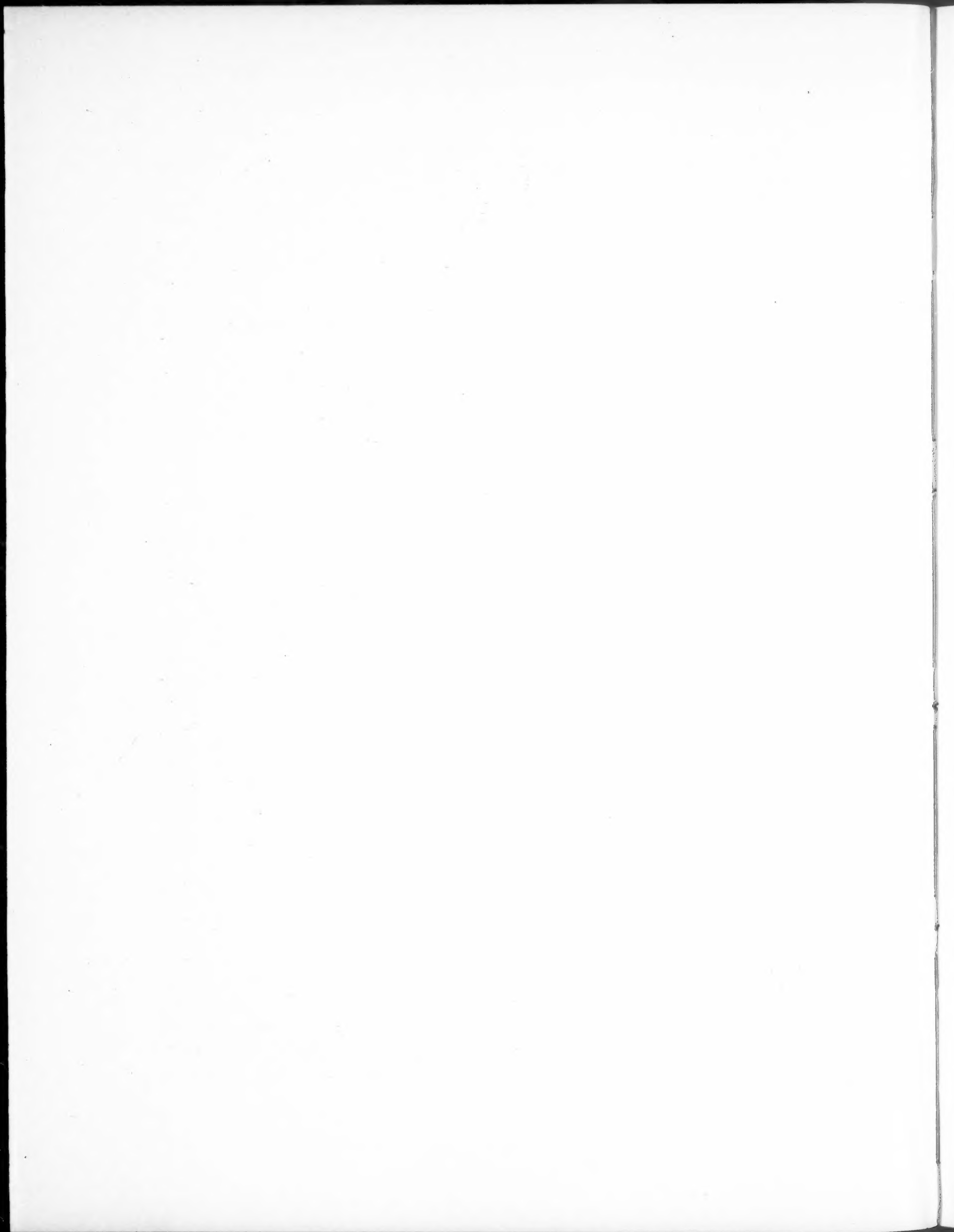




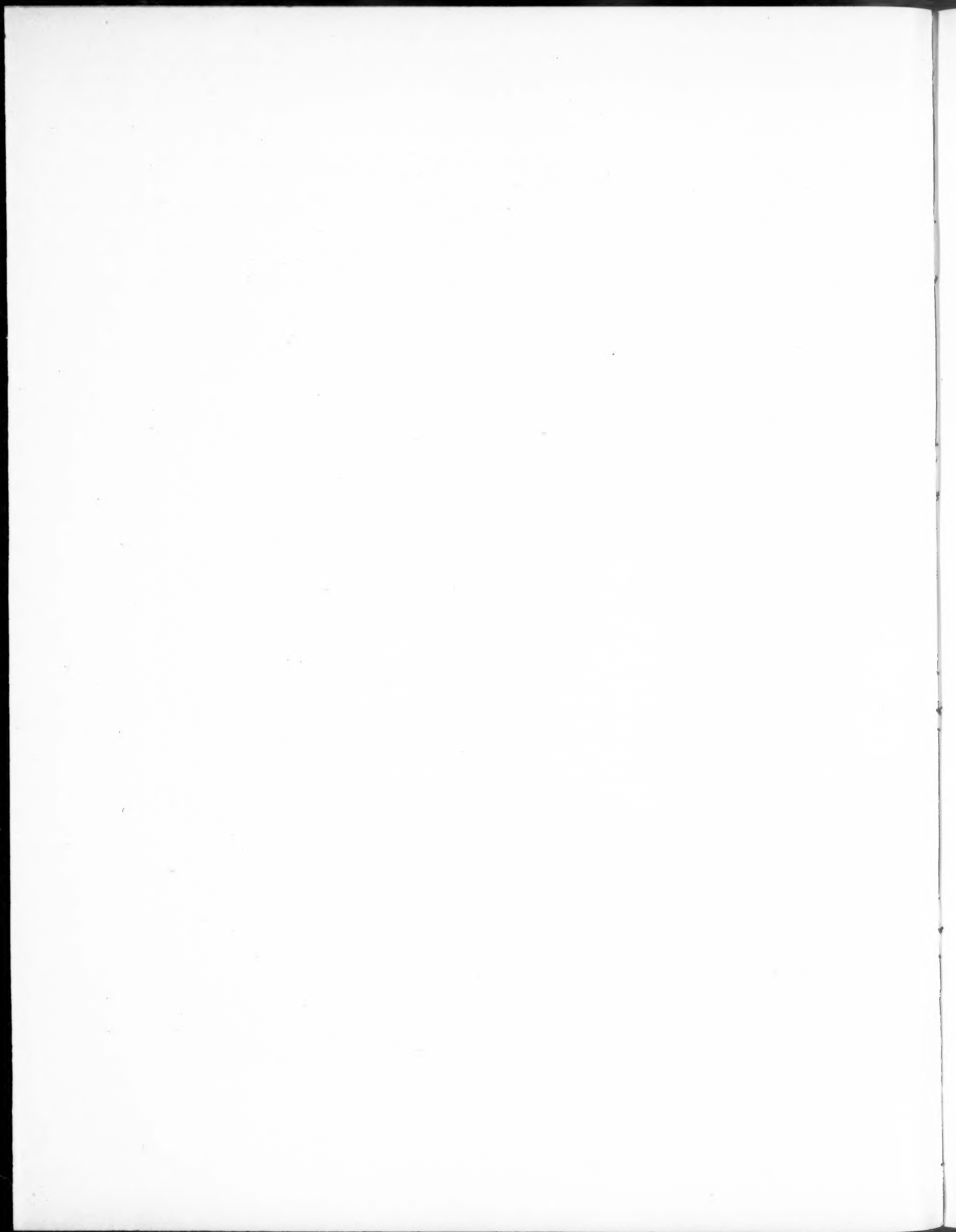


Plate VII April 1914.

THE FLOWER GARDEN, GRAVETYE MANOR, SUSSEX.

*The flower garden is on the west side of the house (which is the residence of Mr. W. Robinson) and forms a delightful colour scheme in conjunction with the mellowed stonework of the old manor.*

Photo: "Arch. Review."



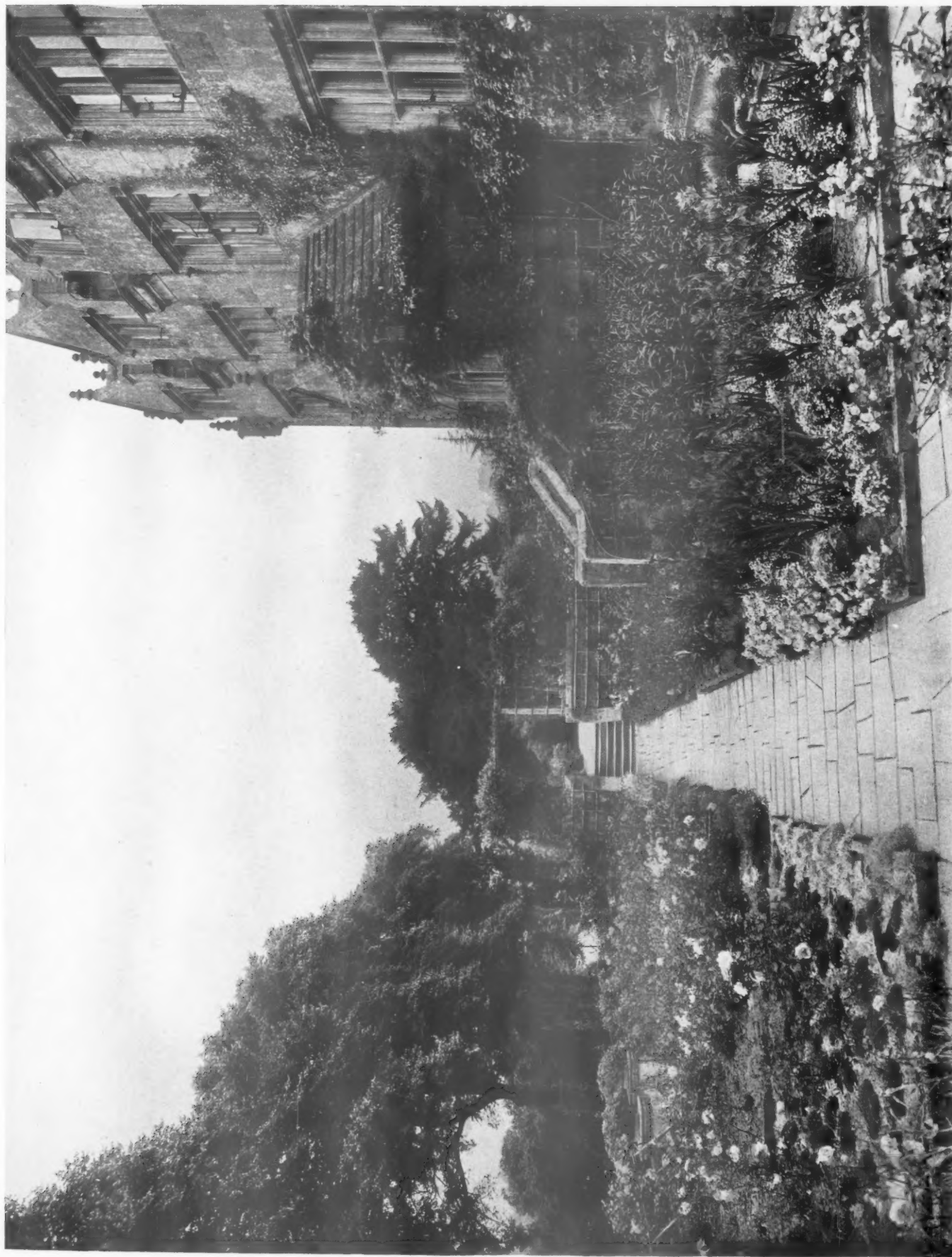


Plate VIII. April 1914.

GRAVETYE MANOR, EAST GRINSTEAD: VIEW OF SOUTH PORCH AND SMALL FLOWER GARDEN.

*The path in the centre of the view leads to the large flower garden on the west side of the house, while steps on the left lead down to the broad terrace overlooking the lower gardens.*

Photo: "Arch. Review."



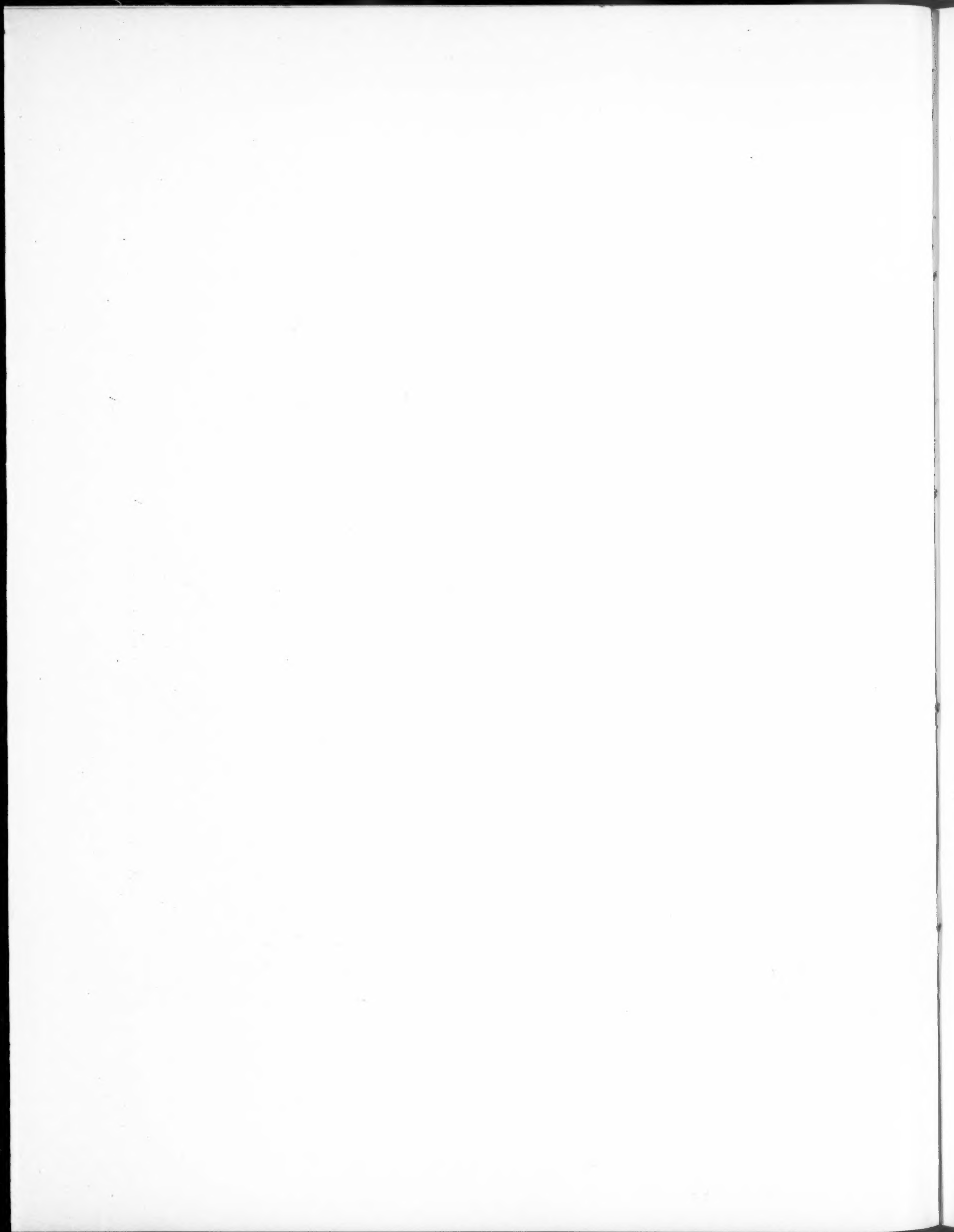




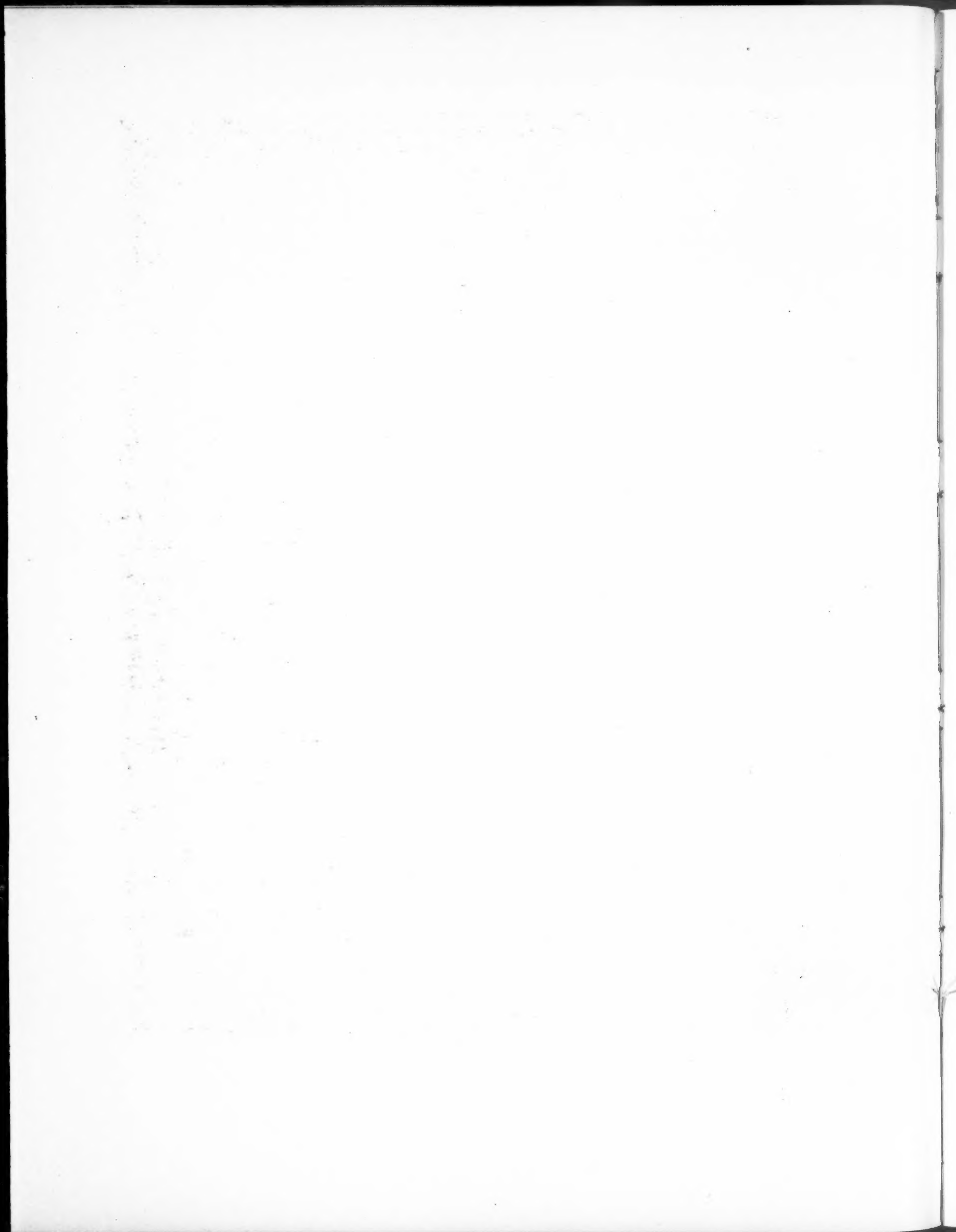
Plate IX.

April 1914.

FLORENCE NIGHTINGALE MEMORIAL, LIVERPOOL.

Willink and Thicknesse, F.F.R.I.B.A., Architects.

*This monument has been erected by private subscription on a site adjoining the Nurses' Home at the head of Prince's Boulevard.*





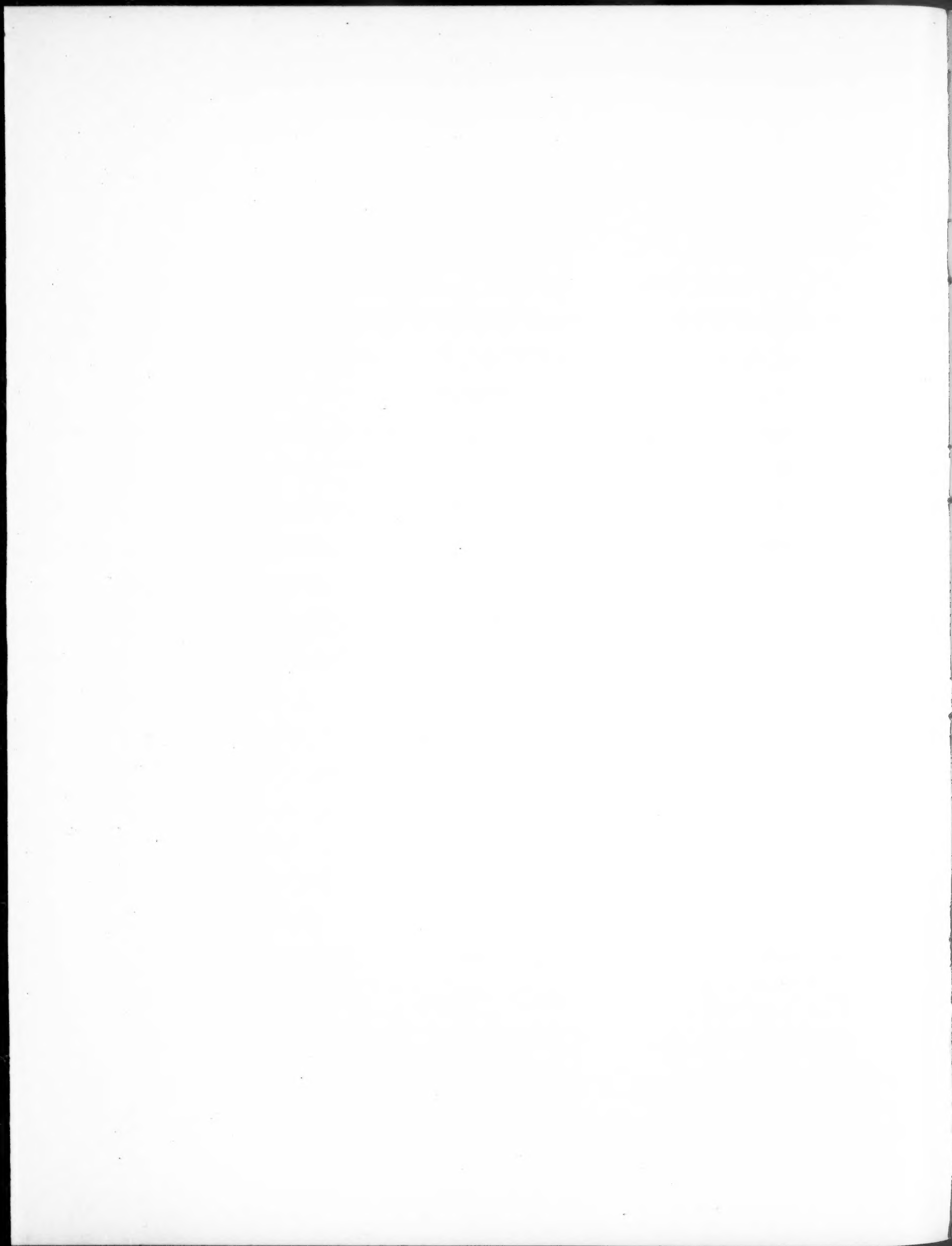


-Plate X.

RUBERT BOYCE MEMORIAL, UNIVERSITY OF LIVERPOOL.  
Willink and Thicknesse, F.F.R.I.B.A., Architects.

April 1914.

*As the founder of the School of Tropical Diseases, the name of Sir Rubert Boyce is well known. His work is suggested in the bronze gilt sculptured panel under the medallion containing his portrait.*



# THE ARCHITECTURE OF THE LINER.

## PLANNING, DECORATION, AND EQUIPMENT.

By ARTHUR J. DAVIS.

THE marvellous development in shipbuilding which has taken place within the last twelve or fifteen years, and the enormous increase in the size of the new vessels which competing nations are now forced to build in order to cope with the wide expansion of the world's passenger traffic, has brought about a complete revolution in the methods employed, both as regards their internal planning and their equipment. With the inevitable necessity to specialise in many new directions, it has also become the practice to employ experts to advise upon the various requirements of the modern liner. And not only does this apply to the actual planning of the habitable portions of the ship, but also to her decoration and furniture, electric lighting, heating, ventilation, and lift installations. As the natural sequence of this evolution, so far as purely non-nautical construction is concerned, it has therefore become customary for an architect to be invited to co-operate with his naval confrère, and so successful has this method proved in practice that the architect has now become a virtual necessity in the completion of the liner. Not only is he employed in an advisory capacity, but it is also usual for him to prepare the designs and supervise the contracts for the decorative work, as well as to control the general fitting up of the vessel, in a similar manner to that adopted in all large buildings.

The method pursued by the great shipping companies, such as the Cunard, the Canadian Pacific, the Hamburg-Amerika, and the Compagnie Générale Transatlantique, to mention a few only of the principal Atlantic lines, is as follows:—The company having decided upon the size, tonnage, and carrying capacity of the ship they intend to build (as soon as the plans prepared by their naval designer for the construction of the vessel have been approved by the directors), invite tenders from the various shipbuilding yards. The contract having been agreed upon, and the builders having been appointed, the architect is next consulted. At this stage the positions of the bulkheads, funnel casings, expansion joints, cargo hatches, etc., are virtually settled; but the spaces remaining are still available for the planning of the principal public rooms, staircases, elevators, state rooms, and service offices. Here, however, it must be clearly understood that the architect is only called in to work out the interior scheme of the ship in collaboration with the naval designer, to whose knowledge of the laws governing marine construction he must necessarily defer.

All the features which we have long been familiar with in our great hotels and public buildings are equally at the service of the architect in the planning and decorative equipment of the modern liner. So numerous are the rooms, so great the

area, and so increased the available height, that it has now not only become possible but necessary to employ the most suitable as well as the most economic methods of architectural planning. Similarly, in carrying out the work the usual practice now followed is the same as that adopted for important buildings—involving specifications, etc., for the decorative work.

The problems which arise after the construction of a ship has been finally settled by the naval designer are, indeed, in many ways so precisely similar to those requiring solution on land that the Cunard Company recently decided to employ a well-known firm of quantity surveyors to take out quantities and measure up variations on the *Aquitania*, now in course of completion. There is no reason why these methods should not go even further, and in the near future we may expect to see such contracts as plumbing, electric wiring, plastering, tiling, floor covering, etc., placed in the hands of competent quantity surveyors to be separately dealt with.

Doubtless an architect unaccustomed to ship designing and naval construction will sometimes suggest schemes which, on examination, may be found impracticable. On the other hand, with the intuition and knowledge of his profession, he may be able to offer very valuable suggestions, which, although contrary to existing shipbuilding traditions, may prove to be not merely adaptable, but, in the end, highly successful.

It must be borne in mind that the displacement of our great ships has recently been increased approximately from 15,000 to 50,000 tons. Figures are in themselves a proof that many arrangements which were useful, and even necessary, in the past to cope with the requirements of a vessel half submerged, are altogether out of place on a mighty liner of a length of over 900 ft., a width of 97 ft., and with its upper decks towering some 60 ft. above the water-level.

Here, perhaps, an example may not be out of place. In the public rooms of small vessels, light and air are obtainable solely through the circular ports, which can only be manipulated by persons in authority, and which in stormy weather are hermetically screwed up. As a consequence, that peculiar atmosphere is created in which the odours of oil, stale cooking, and general stuffiness all combine with the incessant vibration to impress persons of delicate susceptibility that the pleasures of ocean travel are by no means always equal to the stationary comforts of dry land. In the past conditions such as these have deterred thousands from undertaking long journeys by sea. To-day all this has been entirely altered on the great liner. Not only have the port-holes vanished from the upper decks, but they have been replaced by large sash and casement windows, operated with ease by either passenger or steward.



Nor is this all; when these windows are shut, the natural air supply is replaced by an efficient and complete scheme of artificial ventilation, a supply of air at any desired temperature being forced to every part of the ship.

Again, the immense addition to the tonnage of modern ships, although it has involved an increase in the size of the engines, coal bunkers, cargo and funnel hatches, etc., has not done so in a ratio proportionate to the addition of extra space available for the public rooms, the capabilities of which, with their attendant architectural and decorative treatments, have been thus enormously extended. For instance, it is now possible to obtain long vistas through complete suites planned in the grand manner, even monumental and picturesque architectural effects being thus rendered possible.

Here it may not be uninteresting to give a short description of the public rooms required for the first-class accommodation of an Atlantic liner; such as the *Imperator*, or the *Aquitania*, both of which have eight floors or decks, communicating with one another by elevators as well as numerous staircases. On the lower decks, in addition to the many state rooms, cabins, kitchens and service rooms, etc., we find the great dining saloon (capable of seating from 500 to 600 persons), with an adjoining grill-room, foyer, and lounge, to say nothing of a large swimming-bath and gymnasium, Turkish and electric baths, purser's office, etc. Above, on the upper decks, in addition to more state rooms and cabins, we find the ladies' drawing-room and writing-room, the main staircase, several lifts, a hall, lounge, and ballroom, the veranda café, smoking-room,

exhibition gallery, barber's shop, a bookstall, and flower stall; while on the most recent Hamburg-Amerika liners a restaurant and winter garden are features of considerable prominence.

In the newest ships the second-class accommodation, which is perhaps hardly less luxurious than that of the first, is also placed under the control of the architect. It has long been recognised that every class of passenger expects to be provided with all the latest improvements, and while competition among the various shipping companies remains so keen it is obvious that neither expense nor trouble is spared to provide every comfort in all classes of accommodation on board. Not only are new suggestions constantly elaborated, but everybody interested in the success of a new ship is encouraged to bring forward any fresh solution to the many problems, which vary with every vessel launched.

As regards the private state rooms, these are as different from the old cabins known to travellers of a previous age as the Pullman is different from the third-class bone-shaker of the old London Metropolitan. Frequently arranged in suites containing a sitting room, bedroom, and bathroom, with the addition sometimes of a private dining-room, these apartments are the last word in comfort and refinement. In the bedrooms a single bed and a convertible sofa, made of some rare wood, oxidised silver, or brass, replace the old awkward bunks placed one above the other. Finely-veneered woods, panelled and delicately tinted walls, light washable materials for curtains and furniture coverings, of harmonious colour schemes, and decorations free from all unnecessary elaboration, are as much



"AQUITANIA": SMOKING-ROOM.  
Mewès and Davis, Architects.



"AQUITANIA": VERANDA CAFÉ.  
Mewès and Davis, Architects.

the special feature of these rooms as the wardrobes, fittings, and cupboards, which are replete with every possible convenience.

The unventilated inside cabin, so long and so rightly objected to, is gradually disappearing, and ingenious arrangements are now contrived to enable even the innermost cabins to receive fresh air and light, thus considerably enhancing their letting value.

All the fittings of these cabins are especially thought out and constructed for practical utility, the style of decoration selected for the room being maintained throughout.

As will be readily understood, certain methods of design, appropriate when used in connection with buildings on land, cannot be transposed without change and adaptation to the requirements of sea-going vessels. The architect who does not modify his designs to suit these special requirements will be seriously disappointed when he comes to criticise the result. The pitfalls to be avoided are legion, and many schemes which look very well on paper may prove to be altogether wrong when put into execution. Decorations, for instance, should not be designed without full consideration being given to the sheer and camber, which in certain portions of a ship are considerable. It is occasionally noticeable that the cornices of a large room follow the incline of the underside of the deck line above, while the overdoors, window bars, and dado mouldings are horizontal, or nearly so. The effect thus produced is extremely unpleasant, and far more noticeable in execution than on the drawings.

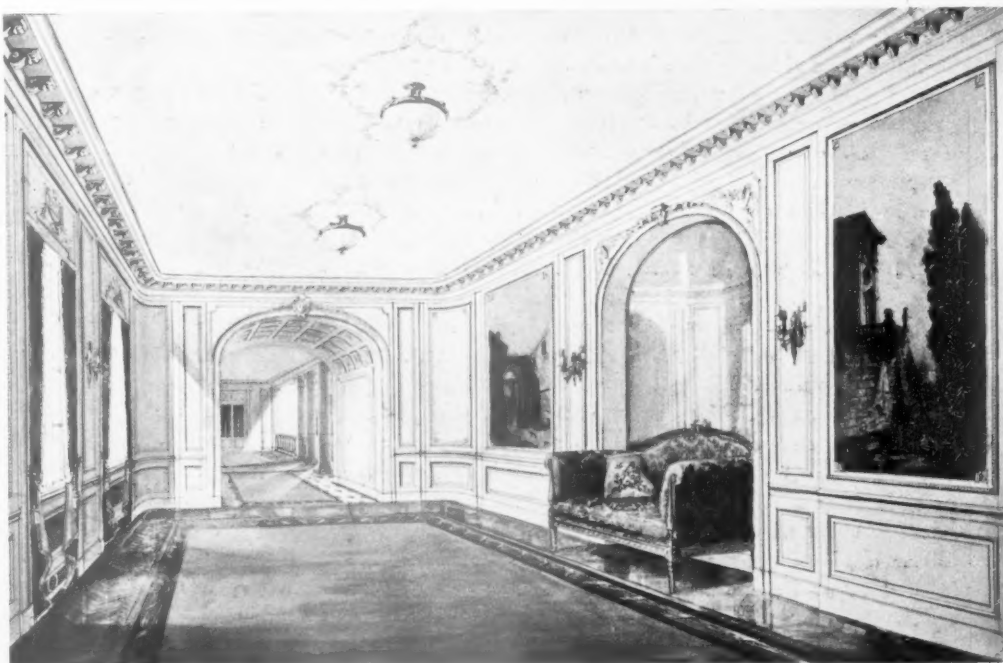
Another temptation to be avoided is to overcrowd a room with heavy ornament and meretricious decoration. This fault has been very apparent on some of the earlier German liners, where refinement of detail has been often sacrificed to tawdry

magnificence and over-elaboration.

It must be remembered that on a ship a number of people are imprisoned together for days, and sometimes weeks, that they are forced to live a life altogether different from that to which they are accustomed on land, and that they are frequently compelled to look to the ship herself to provide them with interest and entertainment during an often tedious voyage. It is the duty of the architect, therefore, to provide suitable surroundings combining an air of comfort and repose in the appearance of the different rooms, which, it may be added, are often of necessity seen under unpleasing conditions.

The question of relative scale is of paramount importance. It is a well-recognised axiom that no matter how large the size of a room to be dealt with on a ship may be, the scale appears somehow much smaller than that of a room of the same dimensions on land. The probable explanation of this is that the absence of heavy constructional piers, deep window and door recesses, etc., tends to diminish the monumental character. Hence, heavy or incongruous ornament looks doubly out of place when applied to the comparatively light construction of a ship.

Although the average life of a great liner may be assumed to be only about fifteen years, all the material and workmanship used in the construction must be of the very finest quality. Of late years a great number of experiments have been made with new materials. Many of these have stood with remarkable success the tests to which they have been subjected, and there seems to be no limit to future possibilities



"AQUITANIA": ONE OF THE SALONS.  
Mewès and Davis, Architects.



in this direction. In this connection it is worth mentioning that there has been some prejudice, especially among foreign companies, against the employment of plaster ceilings. It may be recorded, however, that in ships such as the *Mauretania*, *Lusitania*, *Franconia*, *Alsatian*, and *Olympic*, where such ceilings have been tested, they have proved entirely satisfactory. The judicious use of plaster and *carton pierre* for ceilings, domes, coves, and cornices may indeed be safely recommended.

Other decorative materials—such as stucco, tiles, mosaic, scagliola, and trellis—may also be used with discretion; but marble and brickwork should be avoided on account of their weight, not only in appearance but in fact. It must always be borne in mind that the marine designer is obliged to give special consideration to this question, particularly on the upper decks. It is unfair, therefore, to handicap him with heavy or bulky materials, which may easily necessitate an alteration of calculation, and incidentally involve an increase in the strength of the supporting structure.

Vibration at sea is also an extremely serious question in fast-going vessels, and materials which are likely to scale off or crack should be avoided for this reason. The architect must never forget that a ship is designed primarily to be in motion and, further, that a vessel not merely moves forward, but is subject to lateral roll and a countless number of other strains. This applies not only to the vessel herself and every object she carries, but also to her human freight. The two principal movements are pitching and rolling; and although the latter

has been minimised on vessels of recent construction, where such innovations as anti-rolling tanks have been installed, they are still felt to a considerable extent in bad weather. As the horizontal section through the centre of the hull of a ship much resembles the shape of an elongated cigar, the pitch or plunging movement is naturally less noticeable than the lateral roll. It is wise therefore to design all the swimming tanks and baths so that their length is parallel to the long axis of the vessel: the movement of the water they contain, trying to regain its own level, being thus minimised. The same remark applies equally to the planning of staircases and companion-ways, which are easier to negotiate in bad weather when the direction is fore and aft, or, in other words, parallel to that in which the ship is moving. In these staircases, which should be substantially balustraded, and not too wide, it is advisable to avoid winders, as well as awkward turns. Easy flights with comfortable landings are virtually essential.

In a room where comfort is above all things desirable it is generally advisable to avoid the exaggerated use of skylights, glass domes, etc. With the exception of vestibules, galleries, and staircases, all reception-rooms, wherever possible, should be lighted laterally. The principal objection to the use of skylights on a ship is that they are awkward to construct, and difficult to keep air- and water-tight; they are not only liable to suffer from vibration, but they produce condensation, and wherever unstained glass is used a cold green light is reflected from the sea into the rooms. It is of course impossible



"AMERIKA": WRITING-ROOM.  
Mewès and Davis, Architects.

to over-emphasise the fact that conditions at sea are often very unpleasant, and that passengers, after braving the elements on the exposed decks, or sitting for hours on the promenade gazing at a far remote horizon, are only too glad to return to a cheerful room with comfortable surroundings, and for a time at least forget they are at sea. However disguised a skylight may be with stained glass, gilding, or other decoration, it gives an appearance to the room of being lighted from an open court.

These remarks will easily explain the desirability of introducing suitable fireplaces wherever possible, even though they only supplement the heating installation.

The standard material used for painted woodwork on board a modern liner is well-seasoned Honduras mahogany; but Cuban mahogany, teak, oak, satinwood, walnut, black bean, and many other varieties of hardwoods are often used for decorative purposes. Deal and pine are too soft, and should be avoided. All panelling should be screwed invisibly to horizontal and vertical grounds, which have been in turn fixed to the steel framing of the ship, care being taken that everywhere thick felt is inserted in the positions where the panelling is screwed to the backing, so as to avoid the creaking and groaning produced by the straining of the vessel.

Not only must provision be made for suitable casings for water pipes, ventilation ducts, electric wires, cables, and fire appliances, but the intakes and outlets for ventilation must be duly considered with the decorative schemes. Here it is often advisable to make certain portions of the cornices in hardwood, so that they may be easily unscrewed to enable the electrician and engineer to examine the wires and pipes concealed behind them.

The floors, which are for the most part covered with a thick cork carpet over a layer of magnesite composition, are not infrequently laid with wood parquetry fixed to creosoted fillets. The principal rooms and cabins are partially covered with luxurious rugs and carpets, and the vestibules, gangways, and stairs by a non-slip rubber tiling or cork carpet.

With regard to general decoration, it is of course impossible to lay down any golden rule as to what style, or styles, are the most suitable for a liner. Of recent years several attempts have been made to decorate all the rooms in the vogue of one particular period; but, although by no means unsuccessful, such treatment tends rather to monotony, and a variety is therefore more generally preferable.

Perhaps the best examples of Jacobean, Restoration, Georgian, Régence, Louis XV, Louis XVI, Adam, and Empire, if simply treated, are amongst the most suitable. But in these days, when we find ships which have been successfully decorated in nearly every style known to Art, from early Japanese to Neo-Greek, an architect need never be at a loss to find a suitable period within which he can give a successful expression to his ideas.



"LUSITANIA": FIRST-CLASS LOUNGE.  
James Miller, A.R.S.A., F.R.I.B.A., Architect.

In the old liners the motion at sea was so considerable that every article of furniture had to be permanently screwed down to the decks. The chairs were nearly always of the heavy inconvenient pattern revolving on a central axis, and, in a crowded dining saloon, had to be placed so near to each other that a gymnastic feat was often necessary in order to negotiate a seat at the table. During meals "fiddles" were a frequent necessity, all plates, decanters, and glasses having special compartments to prevent their skidding or upsetting. On the ocean greyhound of to-day, however, the arrangement of the furniture is in all respects similar to that usual in a modern hotel. While every variety of table, settee and chair, armchair and sofa are to be found in the principal rooms, with the exception of the larger fittings every article of furniture is movable, and only screwed down when the weather is exceptionally rough.

In the dining saloons the long *table d'hôte* dining-table has been eliminated, to give way to a series of small convertible tables, which are readily extended and enlarged, so that passengers can arrange their own parties of all sizes. All the china and glass are now as dainty as that of the private home, and the greatest care is taken in the choice of suitable replicas of old Worcester, Crown Derby, Wedgwood, and Sèvres patterns, so as to harmonise with specially designed reproductions and adaptations of antique silver and old plate of the period chosen.

Nor is it to the details of the catering departments only that the care of the expert and the connoisseur is confined. In all the public rooms will be found choice replicas and even originals of the Old Masters, as well as mezzotints, prints, and reproductions of notable excellence. In this connection it is not too much to say that the catalogue of works of art and interest to be found on board one of the latest vessels, such as the *Aquitania*, would at least equal that of many a small art gallery.

In conclusion, it is perhaps unnecessary to add that the

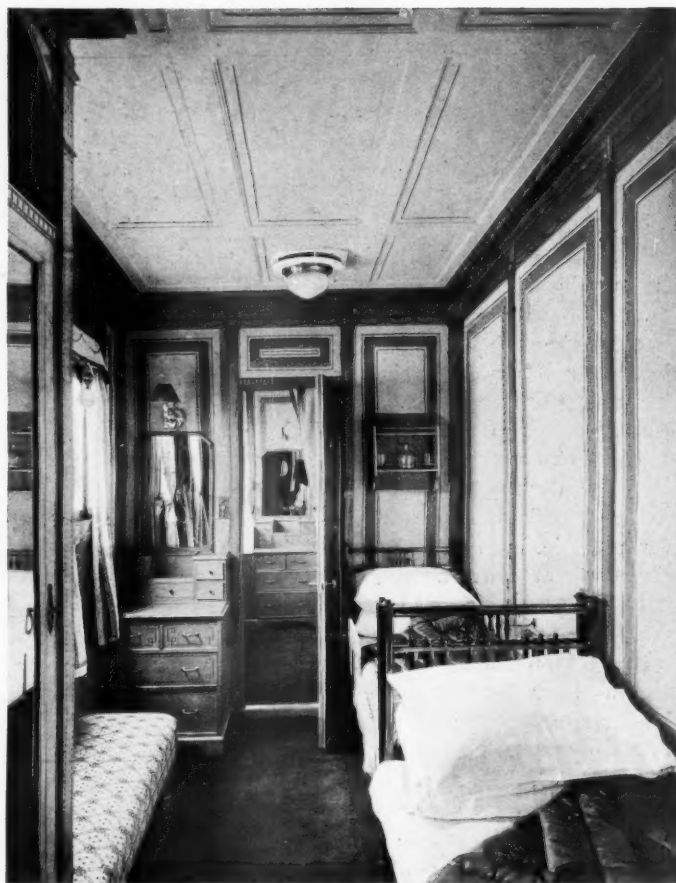


architect must in every instance consider the special conditions under which the ship he is dealing with is intended to travel. It is obvious that the requirements of a liner steaming between Liverpool and New York are entirely different from those of another bound for a tropical climate. In all such cases a special programme must come into force; but there is no reason why a competent and versatile architect, having once grasped the essential necessities, should not adapt his talents to the requirements of any particular problem which he may be called upon to solve. In addition, he will doubtless be required to design or to give his opinion upon all such important matters as the choice of decorations, pictures and tapestries, furniture, carpets, silks and hangings, china, glass, silver, electric fittings, and all the thousand and one harmonies of form and colour with which, by reason of his special training and technical knowledge, he is so pre-eminently qualified to deal.

Having acquired the special knowledge demanded from those who undertake this particular kind of work, the architect has now become the indispensable collaborator in the satisfactory completion of the modern liner, which has come to be recognised as one of the most scientific and wonderful manifestations of twentieth-century progress.

### THE "AQUITANIA," "LUSITANIA," AND "MAURETANIA."

These three great ships of the Cunard line may be taken together, as representative of the highest skill in naval design and construction combined with a most remarkable display of architectural decoration. The most recent of them all, the *Aquitania*, surpasses anything of the kind which has ever been attempted in this country. It is not within our province to enlarge on the stupendous problems of shipbuilding which have been involved in the construction of this mammoth vessel; but, before proceeding to particularise in respect of her archi-

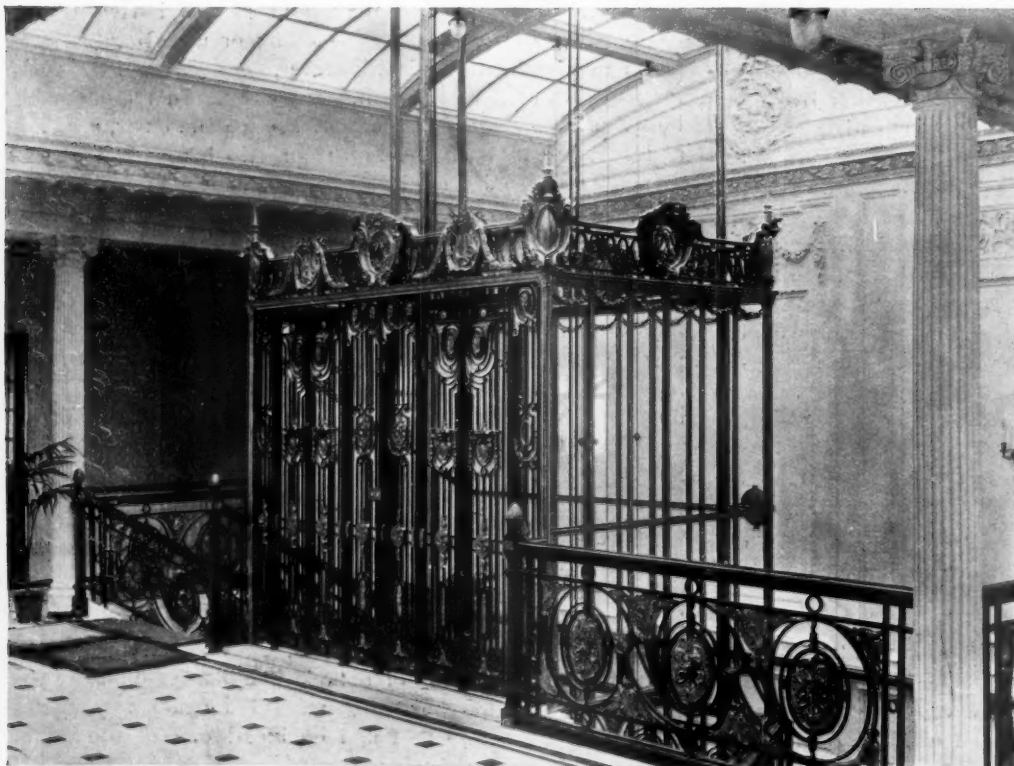


"MAURETANIA": FIRST-CLASS BEDROOM.

H. A. Peto, Architect.

tectural features, it is appropriate to state, briefly, that the *Aquitania* will be of 47,000 gross tonnage, will have a length

of 901 ft., a breadth of 97 ft., a depth of 92 ft. 6 in. from boat-deck, and a speed of 23 knots. Accommodation will be provided for 3,250 passengers, together with a crew of nearly 1,000. She was launched on April 21st, 1913, and is to make her first voyage from Liverpool to New York on May 30th next. The total cost of her construction and equipment will approximate £2,000,000. In the design of her architectural embellishment Messrs. Mewès & Davis have been inspired by the colossal size of the vessel, and have produced some remarkably successful rooms. The first-class public rooms are on two decks, the "A" deck including a large smoking-room (78 ft. by 54 ft.), lounge and ball-room (74 ft. by 54 ft.), drawing-room, hall and galleries, and veranda café, and the "D" deck including a foyer, a dining-room (138 ft. by 93 ft.), and a grill-room (71 ft. by 35 ft.). There are also a gymnasium and a swimming-bath. The second-class accommodation includes a



Photos: Bedford Lemere & Co.

"LUSITANIA": LIFTS TO FIRST-CLASS PUBLIC ROOMS.

James Miller, A.R.S.A., F.R.I.B.A., Architect.



Photo: Belford Lemere & Co.

"LUSITANIA": UPPER PART OF DINING SALOON.  
James Miller, A.R.S.A., F.R.I.B.A., Architect.





"LUSITANIA": VIEW LOOKING INTO FIRST-CLASS SMOKING-ROOM.  
James Miller, A.R.S.A., F.R.I.B.A., Architect.

Photo: Bedford Lemere & Co.



"MAURETANIA": FIRST-CLASS LOUNGE.  
H. A. Peto, Architect.

Photo: Bedford Lemere & Co.



dining-room, drawing-room, lounge, smoking-room, and veranda café; while the public rooms and promenade decks allotted to third-class passengers are of most generous dimensions. A feature of exceptional interest in this latest Cunard liner is the inclusion of genuine antiques and replicas of Old Masters as part of the decoration. Thus, in the entrance hall are a painting by Pannini and a carved bas-relief in the style of Clodion, and in the smoking-room two large decorative paintings after Claude, and a fine portrait of James II after Kneller, from originals in the National Gallery; most of the carved trophies in the latter room have been copied from old ships at Greenwich, notably the *Souveraine of the Seas*, built in 1637. In the first-class lounge is a genuine old Dutch ceiling painting, and another striking piece of decoration in this room is a reproduction of the famous Mortlake tapestry representing the Battle of Solebay. The Louis XVI salons (one of which is illustrated on page 89) are embellished with reproductions of decorative paintings by Hubert Robert. Of particular interest, too, are the fine series of prints dispersed throughout the various rooms. Eight series are hung in different suites of rooms, which are named after the artists whose works so admirably embellish them—Holbein, Van Dyck, Velazquez, Rembrandt, Reynolds, Gainsborough, Romney, and Raeburn. Many of these suites comprise three bedrooms, a sitting-room, hall, two bath and toilet rooms, forming a complete and elegantly furnished flat, and overlook the promenade decks. Berths, except in a few cases, have been abolished, wooden bedsteads taking their place, and, similarly, the tip-up wash-bowl has been superseded by fixed porcelain basins supplied with hot and cold water. The second-class accommodation on the vessel, though not so sumptuous as the first-class, is still very elaborate and comfortable. The dining-room, no less than 104 ft. in length and extending across the whole width of the ship, is decorated with paintings adapted from panels by Pergolesi, the smoking-room is panelled in oak and has a finely carved chimneypiece at one end, and the lounge is executed in the style of the brothers Adam, having decorative pilasters similar to those at Sion House. It will thus be seen that the



"IMPERATOR": SMOKING-ROOM.

decorative equipment of the *Aquitania* is of a character which challenges comparison with the best modern work in hotel and other buildings on land. And it is no less complete in its more prosaic appointments—the kitchen, electric lighting, heating, ventilation, and other matters. The decorative work has been carried out by the following firms: Messrs. George Trollope & Sons and Colls & Sons, Ltd., London; George Jackson & Sons, Ltd., London; Wylie & Lochhead, Glasgow; W. & E. Thornton-Smith, London; Waring & Gillow, Ltd., London; P. H. Rémon & Sons, Paris; Marcel Boulanger, Paris; Lenygon & Co., Ltd., London; Robson & Sons, London and Newcastle-on-Tyne; and P. Turpin & Co., London. For the heating, hot and cold fresh-water services, and ventilation Messrs. Richard Crittall & Co., Ltd., of London, were responsible. Door and window fittings for the public rooms have been supplied by N. F. Ramsay (London), Ltd., who also, in conjunction with Baguès Frères, have carried out the principal electric-light fittings. Table plate has been supplied by Elkington & Co., and door springs by Robert Adams.

The *Lusitania* and *Mauretania*, though surpassed by the *Aquitania*, are, of course, both immense ships, of about 32,000 gross tonnage, and equipped in the most lavish fashion. In length they are about 790 ft., with a depth of 88 ft. On the *Lusitania* the first-class lounge, illustrated on page 91, is panelled with mahogany, and has a segmental top-light filled with stained glass, below which, in the deep cove, is some richly modelled plasterwork, admirably executed. A focus of interest is afforded by a marble mantelpiece at one end, embellished with a large enamel by Alexander Fisher. The dining saloon is a very large apartment, covered in the centre by a dome. The decoration here is Louis XVI in style, the woodwork being painted a cream colour, with gold enrichments. Another interesting room



"IMPERATOR": BALLROOM AND MUSIC-ROOM.

Mewès and Bischoff, Architects.

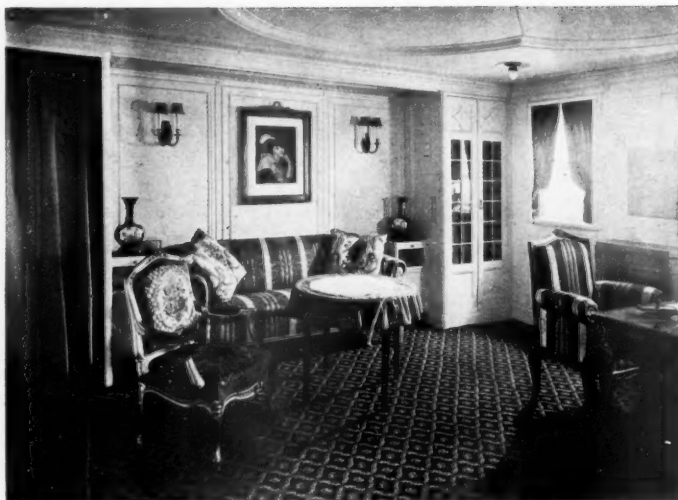


"IMPERATOR": END OF SWIMMING-BATH.  
Mewès and Bischoff, Architects.





Veranda of Imperial Suite.



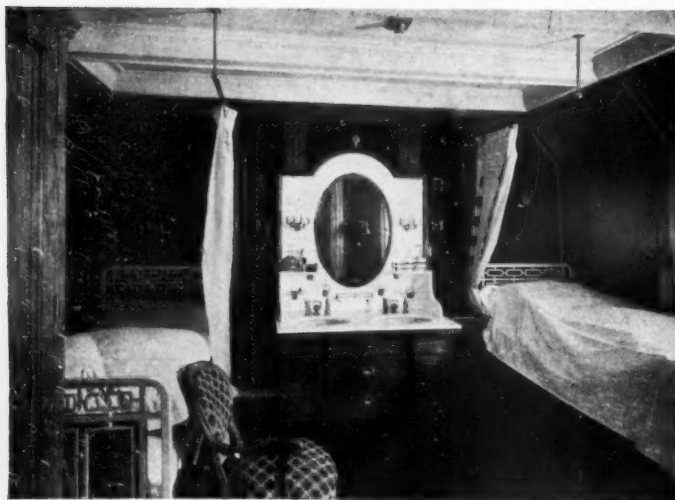
Sitting-room of Imperial Suite.



Ritz-Carlton Winter Garden.



Side View in First-class Saloon.



A First-class Bedroom.



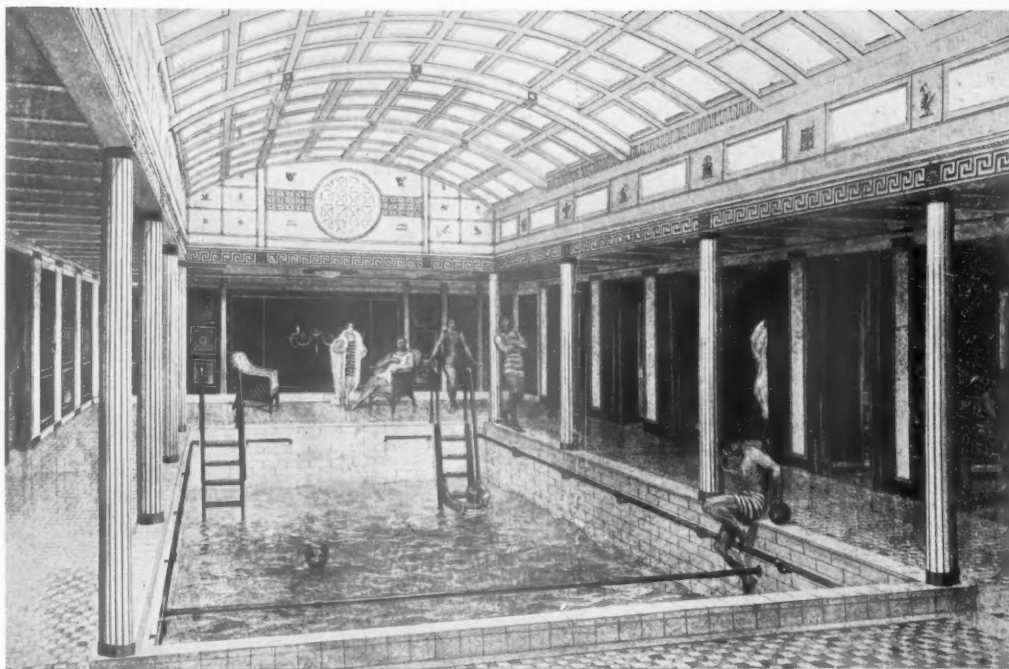
Lounge in Turkish Bath.

"IMPERATOR."  
Mewès and Bischoff, Architects.

on the *Lusitania* is the smoking-room, which is of English eighteenth-century style, carried out in walnut, with elaborate carvings in pear wood over the doorways and elsewhere. On the *Mauretania* the first-class lounge is especially successful. It is a close representation of an eighteenth-century French salon, the walls being panelled with dull-polished mahogany, having gilt enrichments, relieved by marble pilasters and Aubusson tapestry panels. The smoking-room is carried out in the Italian style of the fifteenth century, and the writing-room and library in the style of Louis XVI, with walls panelled in grey sycamore enriched by gilt carvings. Both ships are fitted with electric lifts (by Messrs. R. Waygood & Co., Ltd.) and every other convenience. For the architectural decoration of the *Lusitania* Mr. James Miller, A.R.S.A., F.R.I.B.A., was responsible; the work in the main saloons was executed by the shipbuilders themselves (Messrs. John Brown & Sons, of Clydebank), but the following firms carried out other decorative work on the vessel: The Bromsgrove Guild, Bromsgrove (metal work); George Trollope & Sons and Colls & Sons, Ltd., London; Marsh, Jones & Cribb, Ltd., Leeds; Waring & Gillow, Ltd., London; Oscar Paterson, Ltd., Glasgow (glass work). For the architectural decoration of the *Mauretania* Mr. Harold A. Peto was responsible.

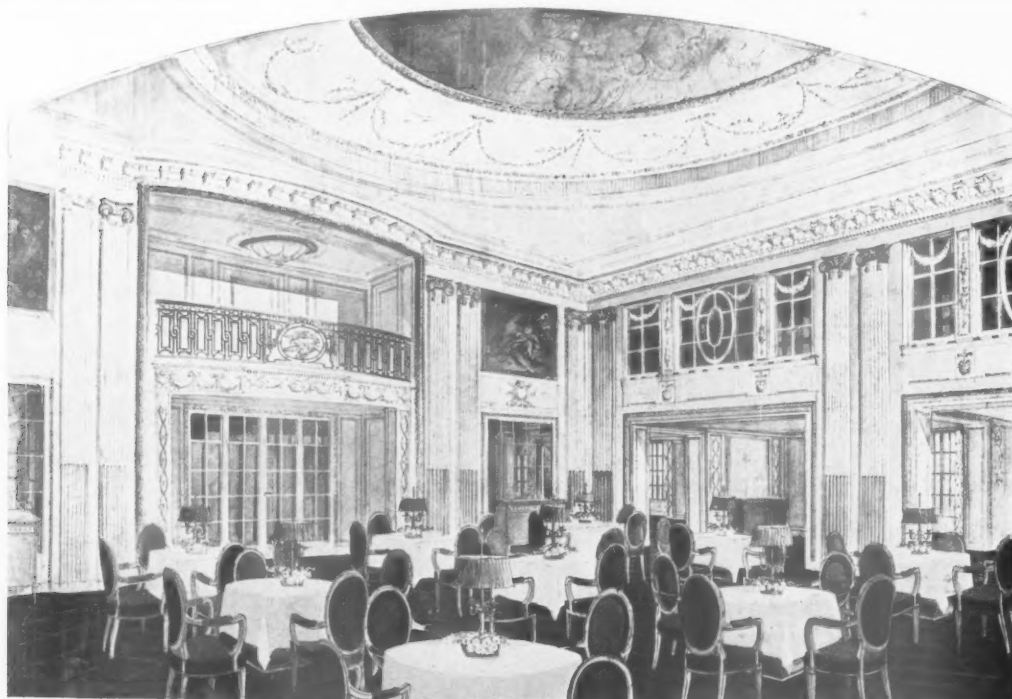
### THE "IMPERATOR" AND "ADMIRAL VON TIRPITZ."

The *Imperator*—that great ship of the Hamburg-Amerika line—is at the present time the largest liner afloat, her gross



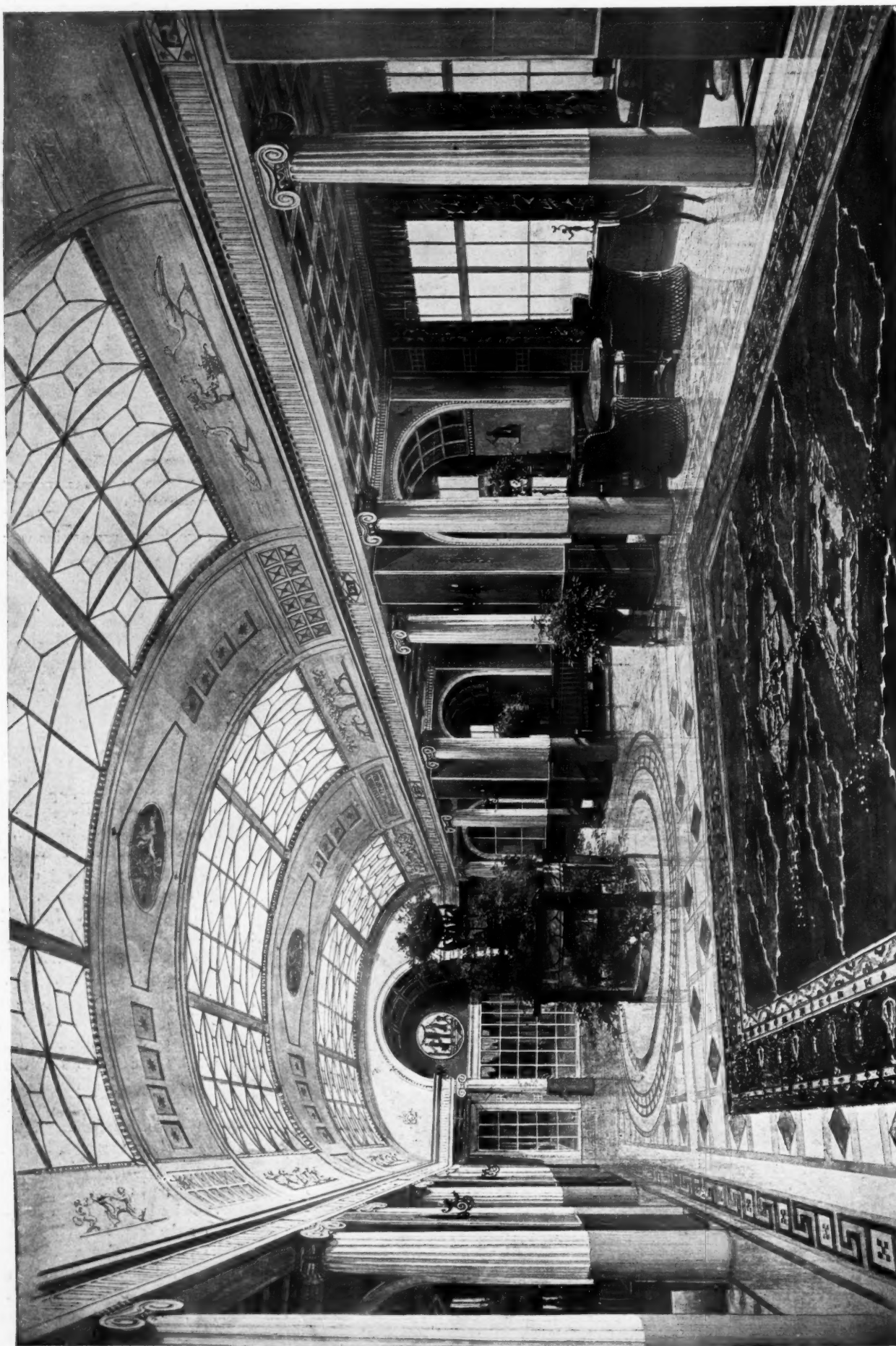
"ADMIRAL VON TIRPITZ": POMPEIAN SWIMMING-BATH.

tonnage being no less than 52,117; but, large as this vessel is, she is to be exceeded by other ships projected. The *Vaterland*, now in course of construction, is planned on even greater lines still. The *Imperator* was launched on May 23rd, 1912, and took her place on the Atlantic service during the summer of 1913. She has accommodation for 4,000 passengers and a crew of 1,200. The length over all (exclusive of the figure-head) is 911 ft., the depth from boat-deck to keel being 100 ft. 4 in. The figure-head, it may be mentioned, takes the form of a bronze eagle wearing the Imperial crown; it is the work of Professor Bruno Kruse, of Berlin. As will be seen from the accompanying illustrations, she is very handsomely equipped, the special features including a Ritz-Carlton restaurant, spacious dining saloons, ball-room, swimming bath, Turkish baths, gymnasium, grill-room, veranda café, palm gardens, and children's play-room. Perhaps the most successful apartment on the ship, from an architectural point of view, is the swimming-bath. This is reminiscent of the bath which was carried out by Messrs. Mewès & Davis at the Royal Automobile Club in Pall Mall, London, but it has certain additional features which the conditions of the ship suggested. The water area is 39 ft. by 21 ft. Mosaic columns of the Doric order extend around the hall, and at the foot of the entrance stairs is a fountain basin, copied from one in the Louvre. The basin stands on a mosaic floor decorated with signs of the Zodiac. Another fine apartment is the ball-room and music-room. It is lighted by a large roof light, and has an unbroken floor area. The main staircase, extending through a distance of 55 ft., is



"ADMIRAL VON TIRPITZ": DINING SALOON.  
Mewès and Bischoff, Architects.





"ADMIRAL VON TIRPITZ": WINTER GARDEN.  
Mewès and Bischoff, Architects.

exceedingly imposing, its appearance being most impressive at the top flight, where a portrait of the German Emperor is appropriately placed in a commanding position. On the lower promenade deck are situated the Imperial suites—the most sumptuously furnished private rooms on the ship. There are two suites, one on the port side and the other on the starboard, each comprising a drawing-room with veranda, breakfast-room, two bedrooms, two bath and toilet rooms, pantry, and trunk locker. Four lifts take passengers to and from the various floors. A very popular room on the ship is the smoking-room, which has been carried out in the Tudor style. It has a large open fireplace surrounded with half-timbering filled in with brick nogging and plaster, and a painted frieze is an attractive feature. The architects for the *Imperator* were Messrs. Mewès and Bischoff. The smoking-room was carried out by Messrs. W. & E. Thornton-Smith, of London; the first-class dining saloon by J. D. Heymann, of Hamburg; the Ritz-Carlton restaurant and winter garden by P. H. Rémon & Sons, of Paris; the ball-room and music-room (in Louis XIV style) by Schneider & Hanau, of Frankfort; the ladies' drawing-room by Fittje & Michahelles, of Hamburg; and the decoration of the swimming-bath by G. Bauer, of Berlin. Lifts were installed by R. Waygood & Co., Ltd., and the sprinkler installation by Mather & Platt, Ltd.

The *Admiral Von Tirpitz* is one of the new Hamburg-



"EMPRESS OF RUSSIA": CHIMNEYPiece IN SMOKING-ROOM.

George A. Crawley, Architect.

Amerika ships for the South American passenger service. Some idea of her appointments may be gained from the views on pages 99 and 100. It will be seen that in particular the winter garden is an exceptionally fine apartment. The *Cap Trafalgar*, a sister ship, set out for her maiden voyage to Buenos Aires on March 10th last, and the *Admiral Von Tirpitz*, which was launched on September 30th, 1913, is soon to take her place

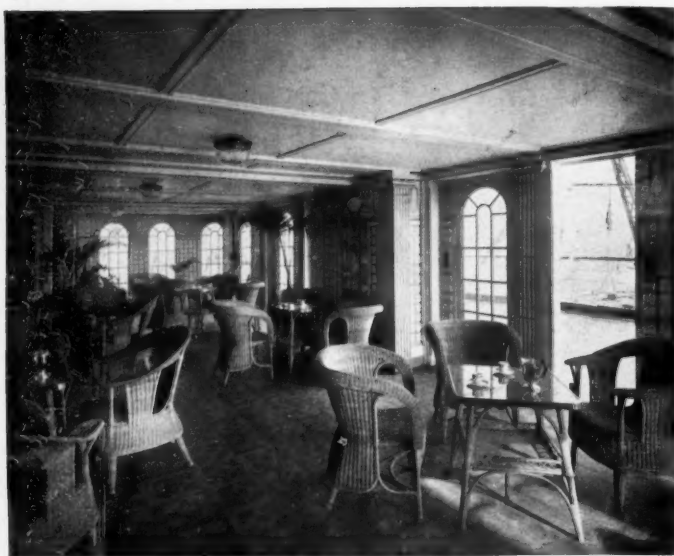


"EMPRESS OF ASIA": FIRST-CLASS ENTRANCE.

George A. Crawley, Architect.

Photos: Bedford Lemere & Co.





"EMPRESS OF RUSSIA": VERANDA CAFÉ.

George A. Crawley, Architect.



"ALSATIAN": CARD-ROOM.

on the service. The passenger accommodation is for 1,900. Messrs. Mewès and Bischoff are the architects.

### THE "EMPRESS OF ASIA" AND "EMPRESS OF RUSSIA."

The vigorous enterprise which has characterised the undertakings of the Canadian Pacific Railway Company has included the construction of several large liners for the transatlantic service. The two latest of these are the *Empress of Asia* and the *Empress of Russia*, for both which fine ships Mr. George A. Crawley has been the architect. The *Empress of Asia* is designed throughout in English styles, while the *Empress of Russia* has been decorated in French styles, out of compliment to French Canadians. The work on the former is, for the most part, in the styles prevailing in England between the time of James I and George II. The dining saloon is a Georgian room carried out in white painted wood (by Messrs. Waring & Gillow, of Liverpool), and has a very handsome wrought iron balustrade around the gallery. The writing-room is of George II period, with chimney-piece and furniture in the Chippendale style. The smoking-room is of

Jacobean character, in toned oak (by Messrs. H. H. Martyn and Co., of Cheltenham) and has a bay at one end modelled on the "Paul Pindar" bay at South Kensington; while the lounge, illustrated on page 105, is a splendid room in the style of William and Mary, reminiscent of the work at Hampton Court; it is panelled in oak, brought in a very clever manner to an antique finish, this work having been carried out by Messrs.

W. & E. Thornton-Smith, of London. The lounge has paintings over the doors and fireplace by Mr. C. Maresco Pearce and Mr. Chowne. Leading out of the lounge is the veranda café, carried out in old English half-timber work. Although the styles have in all cases been very carefully adhered to, care has been taken not to divest the rooms entirely of the appearance of having been designed for ship's use. Great care, too, has been taken to have all the furniture and hangings in the correct style of the period, and to secure harmonious and agreeable colour schemes. On the *Empress of Russia* the dining-room is in the Louis XVI style, in grey, with many mirrors introduced, and a fine painting over the sideboard by Mr. George Lambert. The smoking-room is in Louis XIV style, and is panelled



Photos: Bedford Lemere &amp; Co.

"EMPRESS OF RUSSIA": FIRST-CLASS SALOON.

George A. Crawley, Architect.





*Photo: Bedford Lemere & Co.*

"ALSATIAN": CHIMNEYPiece IN FIRST-CLASS LOUNGE.  
George A. Crawley, Architect.



Photo: Bedford Lemere &amp; Co.

"ALSATIAN": FIRST-CLASS LIBRARY.  
George A. Crawley, Architect.





Photo: Bedford Lemere & Co.

"EMPERESS OF ASIA": FIRST-CLASS LOUNGE.  
George A. Crawley, Architect.



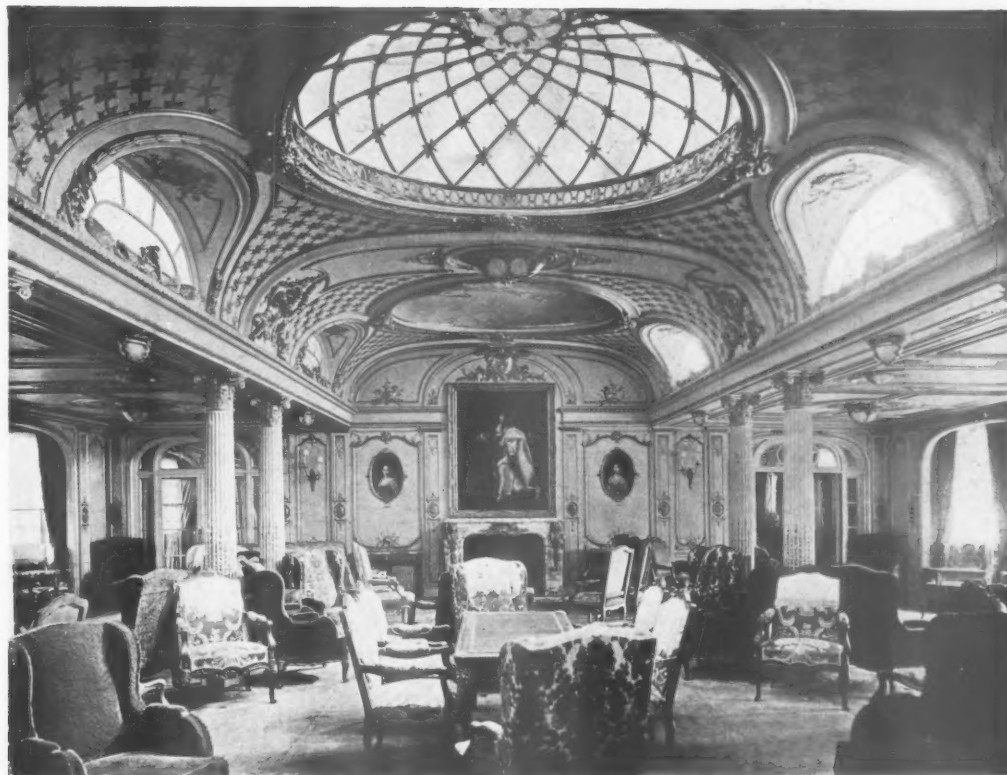


"EMPRESS OF ASIA": FIRST-CLASS SMOKING-ROOM.



"ALSATIAN": FIRST-CLASS SALOON.  
George A. Crawley, Architect.

Photos - Bedford Lemere & Co.



"FRANCE": GRAND SALON.

out in African beanwood (executed by Messrs. George Trollope & Sons and Colls & Sons, of London), while a frieze of finely carved trophies in panels, by Mr. Mark Rogers, adds much to the appearance of the room. Furniture of the period has been supplied by Messrs. Ropley, of London. For the floor surface of the public rooms of both the *Empress of Asia* and *Empress of Russia* "Rublino" tiles (supplied by Messrs. James T. Goudie & Co., of Glasgow) have been used, and for both ships also Messrs. Elkington & Co. have supplied table plate.

### THE "ALSATIAN."

The *Alsatian* is the latest vessel of the Allan line. The decorations of the first-class public rooms have been designed by Mr. George A. Crawley in the style that was current in England during the Stuart period, with the exception of the card-room, which is in the Adam style. The dining saloon (carried out by Messrs. Robson & Sons, of Newcastle-on-Tyne) is oak-panelled in the early Jacobean style, the central portion being open, with a gallery around, and a shaped balcony at one end for musicians. The ceiling is of hand-modelled plasterwork (by Messrs. George Jackson & Sons, of London) in low relief, on the lines of the Crewe Hall and other ceilings, and the buffet and chairs are taken from Elizabethan and Jacobean models. The smoking-room, in

oak, is of James I period, a special feature being the staircase. The chimneypiece here is copied from the celebrated example at Old Place, Lindfield, Sussex, the seat of the late Mr. Kempe, the well-known stained-glass artist. The furniture in this room is also copied from well-known antique examples, among which may be mentioned the upright sofas, which are copies of those at Knole. The library, illustrated on page 104, is in the style of William and Mary, the bookcases, in walnut, having been modelled on those in the Pepysian Library at Magdalene College, Cambridge. But unquestionably the finest apartment on the ship is the lounge, illustrated on page 103. This has been carried out in oak by Messrs. George Trollope & Sons and Colls & Sons, of London. It has a semicircular ceiling with skylights, and at one end is a finely carved chimneypiece, while at the other end of the room is a large mirror enclosed by carved woodwork embodying

nautical motifs. Over the chimneypiece and mirror are decorative paintings by Mr. George Lambert, the well-known Australian artist, and over the mantelpiece is a flower painting by Mr. Philip Connard. The whole forms a very rich and beautiful apartment. Messrs. N. F. Ramsay (London), Ltd., have carried out some excellent work on the ship, including special chased locks for the lounge, and Messrs. Elkington & Co. have supplied table plate.



"FRANCE": FIRST-CLASS HALL.





Photo: Balford Levere & Co.

"ORAMA": FIRST-CLASS LOUNGE.  
Robert Whyte, Architect.





"FRANCE": "SALON MIXTE."

## THE "FRANCE."

This is one of the ships belonging to the Compagnie Générale Transatlantique, on the Havre—New York service. Though not so large as some of the other liners, she is, nevertheless, a very fine vessel, her length being 220 metres (about 730 ft.) and her tonnage 24,838. Particular care has been taken to secure both individual comfort and general convenience in every part. The public rooms are carried out in a most sumptuous manner, but with great taste. The chief apartment is the grand salon, illustrated on page 107. At one end is a chimneypiece embellished with a portrait of Louis XIV by Hyacinthe Rigaud, after the original in the Louvre, and at the opposite end of the room is a large painting (after Van der Meulen in the *musée* at Versailles) representing the *Roi Soleil* returning from the chase in the woods around Versailles. The walls are divided up into panels by pilasters, enriched with ornament of the Louis XIV period, and appropriately placed thereon are oval paintings of the *Princesse de la Tour-du-Pin*, *Madame de Maintenon*, *Henrietta of England*, and the *Duchess of Burgoyne*. The ceiling is segmental, with a central dome light and lunettes, and is decorated in harmony with the rest of the apartment, modelled plaster figures and delicate frescoes of *Sunrise* and *Sunset*, after those by Boucher, being features of particular interest. The grand salon is approached from a fine circular hall (illustrated on page 107), and in connection with this also is the promenade gallery shown above.

The decoration in the dining-saloon has been copied from that in the *Hôtel du*

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"FRANCE": FIRST-CLASS GALLERY.

*Comte de Toulouse*—the work of Robert Decotte, while the *salon mixte* is in the style of the *Régence*, embellished with paintings of classical ruins by Laroix. The second-class accommodation displays similar good taste to that seen in the first class; in fact, the *France* throughout is most admirably appointed.

## THE "ORAMA" AND THE "ORVIETO."

The Orient Line of Royal Mail steamers, travelling between London and Australia, includes six ships of almost equal size and speed, the *Orama* and the *Orvioto* being the chief of these. The *Orama*

was built by Messrs. John Brown & Co., Ltd., Mr. Robert Whyte, of Glasgow, having designed the architectural decoration. The first-class dining saloon is a spacious apartment carried out in Louis XVI style, the sides being finished in grey and white, and the ceiling white. The first-class lounge is also in the style of Louis XVI, but finished in dull polished mahogany, with panels quartered and veneered, and with applied bronze ornament of a silver tone. The first-class writing room is treated in "Adam" style, with delicately carved woodwork. The colour of the carpet here is a soft blue, of the same tone as the coloured grounds of some of the ornamental panels. The carved woodwork and plaster ceiling in this room were executed by Messrs. H. H. Martyn & Co., of Cheltenham. The first-class smoking-room is in Dutch Colonial style, the woodwork being of Italian walnut, with panels quartered and veneered. The carving and plasterwork in this



"ORAMA": END OF SMOKING-ROOM.

Robert Whyte, Architect.

room, and also in the dining-saloon and lounge, were executed by The Bromsgrove Guild.

For the architectural decoration of the *Orvieto* Mr. Andrew N. Prentice, F.R.I.B.A., was responsible. The lounge is perhaps the most successful part of the scheme. The wood-work is very effectively treated, and the plasterwork, enlivened with small decorative paintings, exhibits much delicacy of character. In the saloon, projecting bays from the gallery are a striking feature.

### THE GROWTH OF THE LINER.

The briefest survey of the growth of the liner during the past fifty years will reveal some most astonishing facts. In point of luxury especially there have been remarkable developments; indeed, so elaborate and so costly are the appointments in the latest ships that it is difficult to conceive how much further matters can proceed in this direction. It should be remembered, however, that even in olden days a considerable degree of luxuriousness was attained, as may be gauged, for instance, from the diary of Celia Fiennes, who, writing in the time of William and Mary, says: "I was aboard y<sup>e</sup> *Royal Charles* and the *Royal James*, which are fine Shippes, y<sup>e</sup> Roomes Spacious for Length and Breadth, but not high. There was a large Chappel and Cabbin with Damaske furniture."

Giant strides have been made in the construction of transatlantic liners. Before the introduction of steamships, the voyage to America took several weeks, whereas now it may be done in four days and a half. The *Savannah* was the first steamship to cross the Atlantic. She was of about 380 tons; in length 130 ft.; with a breadth of 36 ft. She ran from Savannah to Liverpool in 1819 in twenty-five days. The first steamer actually constructed for the transatlantic service was, however, *The Great Western*, built in 1838 under the advice



"ORVIETO": VIEW IN SALOON.  
Andrew N. Prentice, F.R.I.B.A., Architect.

of I. K. Brunel, engineer to the Great Western Railway. She

was a wooden vessel, propelled by paddles; her length being 212 ft. and her breadth 35 ft. 6 in. She made the voyage in fifteen days. The first iron steamer on the transatlantic service was the *Persia*, built by Cunard in 1856. Two years later she was followed by *The Great Eastern*, Brunel's mammoth, constructed out of time. She had a gross tonnage of 18,915, was 688 ft. in length, and 82 ft. 8 in. in breadth, and remained the largest vessel afloat until the *Cedric* (21,035 gross tonnage) was built forty-five years later. But large as *The Great Eastern* once seemed, the great ships of recent years have quite eclipsed her. The *Mauretania* and *Lusitania* are 100 ft. longer than she was, while the *Aquitania*, the *Imperator*, and the *Britannic* are about 100 ft. longer still. The *Titanic* and *Olympic*, White Star liners, were of 43,500 gross tonnage. The *Britannic* will be no less than 50,000 tons. She was launched by Messrs. Harland & Wolff at Belfast at the end of February last, and will be the largest British liner afloat—at least for a time.



"ORVIETO": FIRST-CLASS LOUNGE.  
Andrew N. Prentice, F.R.I.B.A., Architect.

Photos: Bedford Lemere & Co.



## THE ARCHITECTURAL REVIEW.

### THE GENIUS OF BODLEY.

A TRIBUTE to the genius of George Frederick Bodley was paid by Mr. Edward Warren, F.S.A., a pupil of his, in a paper which he delivered before a recent meeting of the Birmingham Architectural Association. Mr. Warren remarked that when they thought of the formal baldness, the stiff unfinished Gothic of the average churches of the 'fifties and the 'sixties—Gothic revived indeed but not revived—the refinement, the grace of proportion, and the mastery of detail shown in Mr. Bodley's early work gave him easy predominance over all but a very few of his contemporaries. The natural comparison that arose was with Butterfield, Pearson, and Street, the first two his seniors, the last, he (Mr. Warren) thought, slightly his junior. It was, however, with Butterfield, for whose work Mr. Bodley always expressed warm admiration, that the comparison became nearest. The two men, indeed, resembled each other in ideals, and to some extent in architectural manner. Both had a predilection for lofty interiors, both had a fine sense of line and proportion, both had a strong appreciation of fourteenth-century Gothic, both in their earlier work cultivated a severe refinement, and both foresaw and prepared for, in designing their churches, the ultimate colour scheme and decorative finish of the whole. Butterfield was wont to rely chiefly upon the native colouring of materials—stone, brick, or marble—with minor assistance from applied decoration. But Bodley, while delighting in the fine colour of dressed stone, cared little and ever-increasingly less for exposed brickwork in interiors, and, prompted by his acute and sensitive colour sense, revelled in the use of paint and gilding upon roofs, walls, and woodwork, and was never content with a church until he had brought the whole interior into harmony as he conceived it, a harmony which governed the whole design and its furniture down to the minutest detail of glass, metal, or needlework. Mr. Bodley was not only a master of his art, but excessively masterful; he permitted nothing and nobody to interfere with his intentions. In the carrying out of a design he had set his heart on he was obstinate, nay, obdurate, and he always ended by getting his own way in the long run. He (Mr. Warren) had heard it confidently stated that Bodley could not draw—a most absurd statement. Bodley regarded drawing for an architect as solely a means to a definite end, the realisation of his design, and to the end his drawing was always adequate. For neat and finished drawings he had small regard, and no patience in his later years for their preparation; but his planning was quick and accurate, and his sureness and rapid facility in detail drawing were astonishing. He sketched in his cheque book, and was known to have filled his bank pass-book with notes and sketches. He had an extraordinarily fine sense for curves, and hated a weak or a flabby one. "Keep them nervous," he urged. Of drawing generally, as applied to architecture, he used to say we all draw too much, and that, with one vernacular style and workmen who understood it, hardly any drawing would be necessary.

### ITALIAN MAIOLICA.

At the Victoria and Albert Museum, South Kensington, on March 19th, a lecture on the above subject was given by Mr. Bernard Rackham, M.A., who said that the name "maiolica" should strictly be limited to the Italian group of tin-enamelled earthenware. The ware is technically of Eastern origin, and, as the name indicates, made its way into Italy by way of Spain. The earliest maiolica shows the influence of Hispano-Moresque ware combined with traces of Italian Gothic

tradition. Maiolica may be broadly divided into two chief schools, earlier and later, decorative and pictorial, centering round Faenza and Urbino. The transition from one to the other took place in the first quarter of the sixteenth century. About 1550 a partial reversion to the decorative type is seen in the grotesque motives after Raphael. Maiolica was made chiefly for ornamental rather than useful purposes—often for gifts. The drug-vase is the most important exception. The ware was shaped by throwing on the wheel or pressing into moulds. The decoration is chiefly painted, the range of colours increasing as time advanced. The lustre process, derived from Spain, was employed chiefly at Gubbio and Deruta. Designs for the decoration, except in the earlier maiolica, were derived from contemporary engravings. After 1600 the art declined and altered in character under the stress of competition with Chinese porcelain and Delft ware; in the eighteenth century it was virtually destroyed by the importation of English earthenware. Its success in its best phases was due to skilful use of the materials at the potter's command, under the guidance of the spirit of the age.

### LONDON RAILWAY TERMINI.

MR. PAUL WATERHOUSE gave a brilliant criticism of London railway stations in the paper which he read before a recent meeting of the Royal Institute of British Architects. To Euston he did homage. That noble hall and the splendid Doric portico (since outraged by encroachments) bore a ratio to the early enterprise which was glorious out of all proportion when compared with any subsequent displays of London railway architecture. The platforms and their roofs certainly were an anti-climax, but Euston was setting its house in order, and it was not fair to judge the station by its present condition. The glazed-roof problem was a difficult one, and it could not be said that in this matter we had always gone from good to better. St. Pancras, one of the earliest, was still, to his mind, far and away the best. Sir Gilbert Scott, in the full blast of Gothic energy, astonished the railway world with a quasi-medieval external elevation, and the engineer, far from letting him down with a disappointment, played up to him in an extraordinary manner. Instead of designing a commonplace truss and decking it with scraps of ecclesiastical castings, he made the discovery that a giant pointed arch, with a concealed tie beneath the rails, was the form best suited to his needs. The resultant effect was amazing. He had no hesitation in acknowledging that for grace, beauty of form, and sheer magic of fitness the iron and glass roof of St. Pancras gave him unqualified pleasure. The only completely new terminus built under the eyes of the present generation was Marylebone. To it they must look for London's latest utterance in station craft, but they looked—with disappointment. It was conceived and born under the ægis of that mischievous theory that if only the street front of a station were masked by an ostentatious hotel, the station proper could be left to the engineer. Paddington was a bad shot at the beauty target, but at least it was a shot. Wyatt was called in, and perhaps Wyatt failed. His affectation of the Moorish mode was unhappy—but it was well intentioned. There was certainly a grandeur in the big arcuated spans of glass roofs, which were worlds removed from the timid and prosaic horizontality of our later efforts. Paddington, again, almost entered the region of romance from its enshrinement in Frith's picture. King's Cross might be named after Landseer's picture, "Dignity and Impudence." One could hardly find among the street sights of London a more striking



## THE ARCHITECTURAL REVIEW.

combination of vigour and debility than the south elevation of that terminus. In the sheer strength of direct purpose the engineer flung up those two Cyclopean arches, and in between them he set out to design an architectural climax which should unite and crown the whole design. The result was failure—he turned his drama into a farce. Charing Cross succumbed (as regards its glass and iron roof) to premature decay, and was rebuilt in the manner which he was still unwilling to regard as the last word in the steel artist's vocabulary of beauty. Cannon Street still maintained, when viewed from the river, an almost picturesque suggestion of one of the minor entrances to the Infernal Regions. To Holborn Viaduct he would be generous and forget its existence. He had always admired the architecture of its hotel front to the street, but as a station one could only say of it that it was quite conspicuously inglorious. Finally there was the South Western terminus. The first Waterloo was a very poor and mean affair. But recent years had shown a very hearty development, and the new station had about it many of the elements which one hoped to see in the station that was aware of the dignity due to its size.

### ANCIENT MONUMENTS.

THE report of the Inspector of Ancient Monuments for the year ending March 31st, 1913, makes it clear that the care and skill exercised by this department of the Office of Works are beginning to be recognised by the owners of historical relics. Mr. Peers, the Inspector, states that twenty-two new monuments came under the control of his department during the year, raising the whole number in its charge to 140; among them were Framlingham and Richborough Castles, St. Bo-

tolph's Priory Church at Colchester, Jedburgh and Culross Abbeys. It is sometimes forgotten that the "preservation" by the Ancient Monuments Department often involves extensive restorations, calling for the exercise of great expert knowledge and discretion in the solution of difficult structural problems. The high degree of success that has attended the department's labours proves its competency to handle these problems, and amply justifies the extension of powers conferred upon it by the Ancient Monuments Consolidation and Amendment Act, whereby the Commissioners can take the initiative in protecting monuments threatened by the neglect of their owners.

### TWO BEAUTIFUL BOOKS.

ALTHOUGH it were merest Philistinism to regard a book as being primarily a decorative object, there is no reason why it should not subserve this purpose by right adaptation to its environment. A vulgarly-bound book is not to be tolerated. It is with pleasure therefore that we refer to two excellent specimens of the artistic book-production of the Riccardi Press (7 Grafton Street, London, W.)—"The Sonnets of William Shakespeare" and the "Rubaiyat of Omar Khayyam." These, bound in French-grey covers with linen backs, having the titles inscribed in beautiful gilt lettering, are even more handsome within than without, for the supremely legible and finely proportioned Riccardi type is impressed on hand-made paper having deckle edges and wide margins, the bottom margin being nearly three inches deep, which is exactly right for comfortable reading when the book is held in the hand. These books fulfil all the canons of good taste, and are a clear demonstration of "beauty unadorned, adorned the most."

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*1<sup>st</sup> Class Writing Room*

*These rooms are all illustrated in the  
April issue of "The Architectural Review"*

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ING APARTMENTS IN ANY OF THE VARIOUS STYLES PREVALENT IN  
ENGLAND FROM THE 15<sup>TH</sup> TO THE LATTER PART OF THE 18<sup>TH</sup> CENTURY

# SOHO SQUARE

## NOTES OF THE MONTH.

### *A Memorial Library.*

The committee of the memorial to Lieut.-General Sir John Moore have entrusted the design of the library at Shorncliffe to Sir Aston Webb, and that of the statue to Mr. John Tweed. It is proposed to begin building the library at an early date, but the sum available for the statue is at present insufficient.

\* \* \*

### *Lifts.*

The adaptability of the lift is admirably illustrated in Messrs. R. Waygood & Co.'s 1914 list just issued. In this are shown a number of photographic and other illustrations of goods and passenger lifts in buildings, on railway station platforms, in garages, on liners, and in many other situations. Electric, hydraulic, and hand-power lifts are included, and a description is given of the new "Electroil" system, lately introduced, which is very effective in circumstances where an ordinary electric lift is not convenient, and where high-pressure hydraulic supply is not available.

\* \* \*

### *Acquisition of Old Varnish Works.*

In order to cope with an increased varnish trade, Messrs. Aspinall's Enamel, Ltd., of New Cross, London, S.E., have purchased an old-established varnish works in the Bath Road, Mitcham.

\* \* \*

### *Period Lighting Fittings.*

At Messrs. C. Pratt & Sons' galleries in Brompton Road are to be seen a choice and varied selection of genuine old brass chandeliers in design and period similar to that illustrated in the February number of THE ARCHITECTURAL REVIEW.

Those who propose to light their rooms and corridors with fittings of this period are invited to visit the galleries. It is somewhat difficult to arrange suitable fittings of this period for wall-lighting purposes; but Messrs. C. Pratt & Sons are able to show an assortment of genuine contemporary brackets and sconces, and for table lighting purposes there are candlesticks of handsome design, thus enabling a period lighting scheme to be carried out to its last detail. The prices quoted are reasonable and competitive.

\* \* \*

### *"Battleship Teakwood Pergolas, &c."*

Under the above title Messrs. Hughes Bolckow & Co., Ltd., battleship breakers, have issued an attractive folder containing a number of illustrations of garden accessories constructed with the teak of old broken-up battleships. The examples include pergolas, garden arches, "cosy corners," rose bowers, screens, and a large enclosed courtyard, all being substantially constructed and of good architectural design.

\* \* \*

### *Daylight Illumination.*

The problem of the natural illumination of interiors is one of the most difficult with which the architect has to contend; but, with the introduction of patent devices, its difficulty has been considerably modified. One such device is Pilkington's "Prismatic" glass, the prisms of which are scientifically arranged on one side of the glass only, so that every ray of light available is diverted horizontally, an even and natural illumination thus being secured. "Prismatic" glass is made in three angles to meet different angles of light, and is obtainable in all sizes up to 100 in. wide by 60 in. high. Full particulars of this glass are given in a pamphlet issued by Messrs. Pilkington under the title "More Daylight for Dim Interiors."

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The American Bar, and  
The Smoking Room** (*illustrated herewith*).

Architecturally, this room is in the style known  
as Neo Grec Français. The walls are panelled  
with finely-figured oak, the surface of which is  
left in its natural state. The large panels in  
Smoking Room are filled with Red Morocco,  
whole skins being used in the width. These  
panels are divided and banded with leather and  
studded.



THE SMOKING ROOM, MIDLAND ADELPHI HOTEL, LIVERPOOL.  
R. FRANK ATKINSON, Esq., F.R.I.B.A., Architect.

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## NOTES OF THE MONTH.

### *A Correction.*

In the paragraph on page xxxii of THE ARCHITECTURAL REVIEW for March referring to work carried out by Messrs. Escaré & Denelle, Ltd., in connection with royal palaces, it was stated that the firm had executed the Canada gates which form part of the Queen Victoria Memorial in front of Buckingham Palace. Messrs. Escaré & Denelle write to say that this statement is incorrect, as they were responsible only for the gilding of certain portions of the ornament. The Canada gates were executed by the Bromsgrove Guild, under the supervision and suggestion of Sir Aston Webb. We much regret the error.

### *Domestic Heating.*

From the National Radiator Co., Ltd., we have received a new showcard illustrating, in colours, a sectional view of a non-basement house fitted with "Ideal" radiators and "Ideal" boilers. Anyone desiring one of these cards should make application to the firm at 439 and 441 Oxford Street, London, W.

### *Tour of Business Representatives.*

A novel form of award to the winners in a representatives' competition has been created by the American allies of Messrs. Robt. Ingham Clark & Co., Ltd., Messrs. Pratt & Lambert, Inc., varnish manufacturers, of New York, Buffalo, Chicago, and Bridgeburg (Ont.), who employ upon their staff between seventy and eighty representatives. The award, which will be given to the first twelve winners in the competition, will take the form of a trip to Europe, lasting a month, and will include a tour

through England, Scotland, and Ireland, and a visit to Paris and Hamburg to inspect the continental factories of Messrs. Robt. Ingham Clark & Co. Ltd. The visitors will be the guests of that firm from the time of their arrival at Queenstown until the end of their visit.

\* \* \*

### *A Civic Centre for Swansea.*

The Parliamentary Committee of the Swansea Corporation have decided to recommend the adoption of Victoria Park as the civic centre of the future, which, it is suggested, can be realised at a cost of £160,000. The idea is first to erect a Guildhall at a cost of £70,000.

\* \* \*

### *Scottish National Portrait Gallery Reconstruction.*

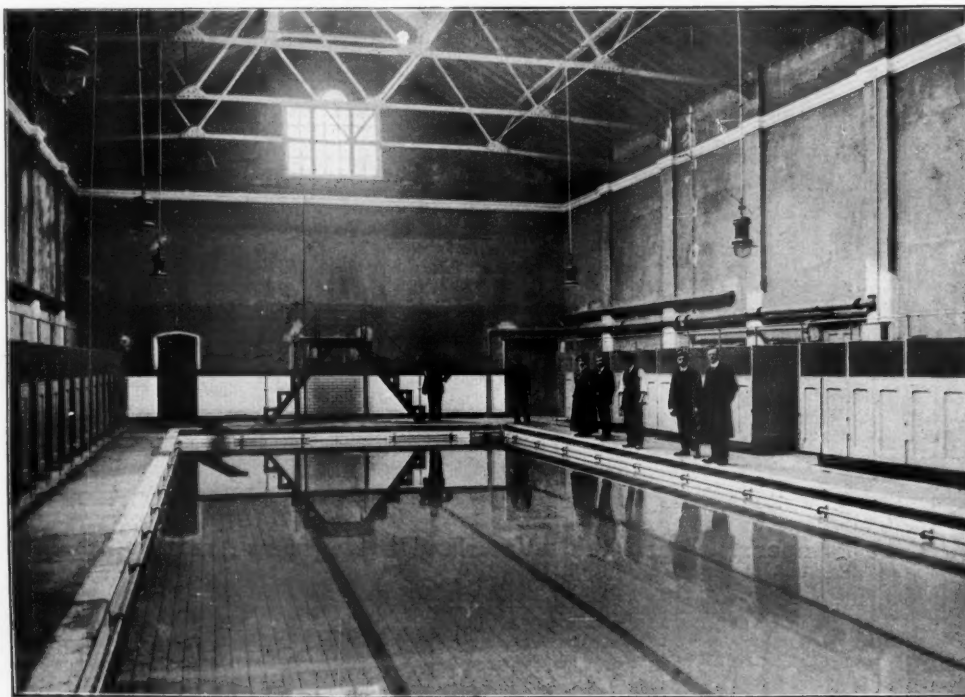
The National Portrait Gallery, Queen Street, Edinburgh, is to be reconstructed, and it is estimated that the building will be closed to the public for a period of two years. The entire cost of the work is put at £15,000.

\* \* \*

### *The Uses of "Ceresit."*

An interesting leaflet has just been issued giving at a glance particulars of the various purposes for which "Ceresit" is adapted, the methods of using it, and details of exact costs. "Ceresit" is a paste, the use of which adds nothing to the cost of labour in the making of cement-mortar and concrete. Architects and others who are interested may obtain a copy of the leaflet on application to the British Ceresit Waterproofing Co., Ltd., 100 Victoria Street, London, S.W.

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INTERIOR OF PORTICO TO ADINATH TEMPLE ON MOUNT ABU, RAJPUTANA, INDIA.

# THE TEMPLES OF DILWARA ON MOUNT ABU, RAJPUTANA.

By T. G. DALAL.

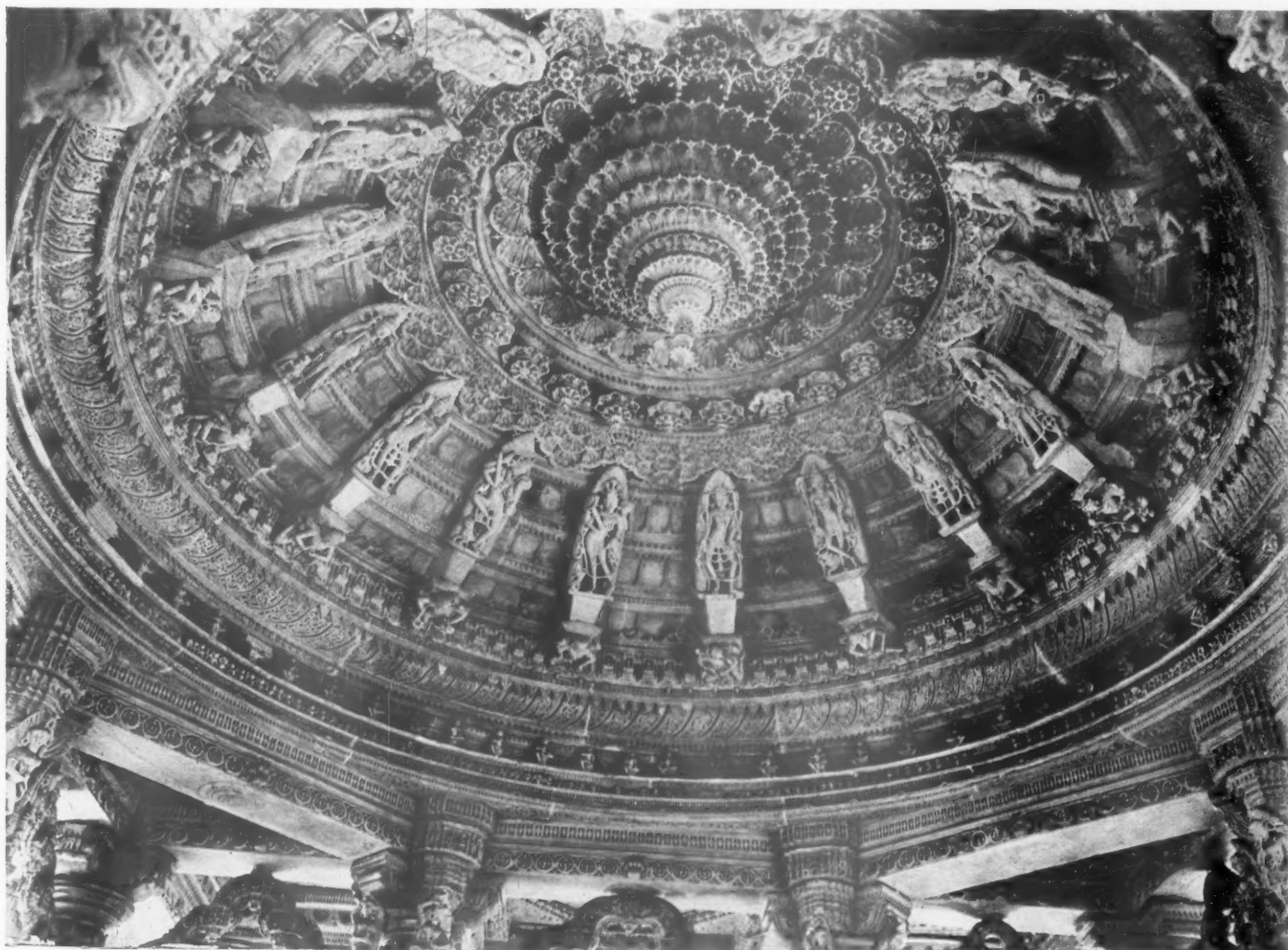
OF the many exquisite relics of the spiritual soul of a nation which India possesses, perhaps the finest are to be found on the holy hill of Arbudā (Mount Abu), which takes its name from a serpent god of that name, who, according to the Hindu scriptures, carried on his back Nandivardhan, the son of the mighty Himāchal (The Himalaya Mountains), to this place—a distance of 700 miles—in order to fill up a deep and huge fissure that had occurred. The modernised educated Hindu, however, discards this theory in its literal sense, regarding it merely as an allegory suggesting the occurrence of a great earthquake in this region which resulted in the creation of the Hill of Abu.

The great Dilwara temples on Mount Abu belong to the wealthy Jain community of India, whose principles have much in common with those of Buddhism. Mercy towards all objects animate is the Jain's principal doctrine; so much so that the Jain priest would keep almost at all times a piece of cloth tied over his mouth lest by his breath he should kill the minute germs that move about in the air, and he would never wear shoes for fear of crushing an ant or a worm. He would visit as many ants' holes as possible every morning and sprinkle a handful of flour on each, which the ants would quickly carry to their depository. Treat as we may all this as foolish, the Jain unquestionably believes that the prosperity of his race

(and certainly they are the richest of all the many communities of India) is due principally to the attitude of love and mercy towards all creation which his religion teaches.

The Dilwara temples are divided into four parts, each with its subsidiary shrines and corridors standing within its own enclosed quadrangle. Among all the lavish display from the sculptor's chisel, two temples, those of Adinath and Nemnath, are pre-eminent, both being entirely of white marble, and carved with all the delicacy and richness of ornament which the resources of Indian art could compass. The amount of ornamental detail spread over these structures in the minutely carved decoration of ceilings, doorways, pillars, panels, and niches is quite marvellous, while the crisp, thin, translucent, shell-like treatment of the marble surpasses anything to be seen elsewhere. Not a corner, not a slab, is left uncarved, the craftsman having put his whole soul and brain into the work, while expense appears to have been no consideration to the founders of the temples.

As regards the general style of the architecture, it may be remarked that all known examples of Buddhist arches are generally copies of wooden forms. In the Dilwara Jain temples, however, one sees the *true* arch; but the arches and domes are not formed as we are accustomed to see them in our buildings, with voussoirs, but with horizontal layers of stones. The Hindu



DETAIL OF CENTRAL DOME TO NEMNATH TEMPLE (Diameter 16 ft.).



could never reconcile himself to the *vis viva* of the radiating arch, with its destructive lateral thrust; such an arch "never sleeps" they say; often, however, the Hindus carried this to extremes, the horizontal arch being used where the radiating form would have been better. In the dome, however, the horizontality confers great advantages, and admits of the easy introduction of those delicate pendants which form such a beautiful feature of the style. Such an ornament introduced into a dome built radially necessitates the addition of strong abutments to resist the increased thrust, whereas in this case it simply adds its weight to that of the dome. Another advantage will be seen at once from the accompanying illustrations. All the ornamentation is arranged in rings concentrically, instead of radially. This allows of infinitely greater variety, a feature that has been taken every advantage of in the Dilwara temples.

The first temple is that dedicated to the Jain Tirthankar (Saint) Adinath, and was constructed A.D. 1032 by Vimalsah, a Viceroy of the King of Gujrat. It is said to have cost £12,400,000, and to have taken fourteen years to build; and judging from the vast amount of carving done with extraordinary care (see frontispiece), coupled with the difficulty of transporting the marble some sixty miles by bullock carts, elephants, and camels up a hill 4,500 ft. above sea-level, there certainly seems to be no exaggeration in these figures.

To quote from Fergusson's "History of Indian and Eastern Architecture"—"The principal object here, as elsewhere, is a cell lighted only from the door, containing a cross-legged seated figure of the saint to whom the temple is dedicated. The cell, as in all other examples, terminates upwards in a *sikra*, or pyramidal spire-like roof. . . . To this, as in almost all

instances, is attached a portico, surmounted by a dome resting on eight pillars, the portico being composed of forty-eight free-standing pillars, and the whole being enclosed in an oblong courtyard, about 140 ft. by 90 ft., surrounded by a double colonnade of smaller pillars, forming porticoes to a range of cells, fifty-five in number, which enclose it on all sides. . . . Externally the temple is perfectly plain, and there is nothing to indicate the magnificence within."

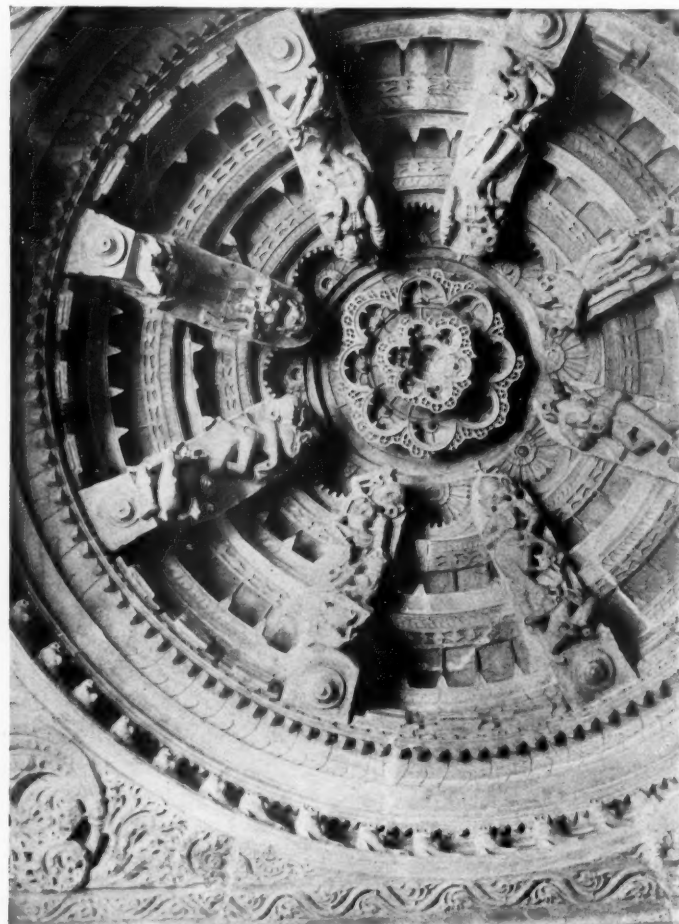
The central dome, with its concentric rings and richly carved pendant, forms the most striking and beautiful feature of the entire composition. The subtlety of the carved work is remarkable; the forms are full of life and action, while the delicacy and workmanship of the carved strut springing from the bracket capital and meeting the architrave in the centre is astonishing. The Western mind may find it impossible to reconcile all this exuberant enrichment and violation of accustomed forms with the principles that dominate his own architecture, but there can be no question as to the wonderful character of the work from the craftsman's point of view.

In the cells around the quadrangle are images of the several Jain Tirthankars, while the ceilings of the porticoes in front of the cells are very elaborately carved, illustrating tales from the various Hindu scriptures.

The second temple was constructed A.D. 1231 in honour of the Tirthankar Nemnath. The design and execution of this shrine and all its accessories are on the model of the preceding one, which, however, as a whole it surpasses. It has more simple majesty, the fluted columns sustaining the *Mandap* (portico) are loftier, and the vaulted interior is fully equal to the other in richness of sculpture, and superior to it in execu-



GENERAL VIEW OF MAIN PORTICO.

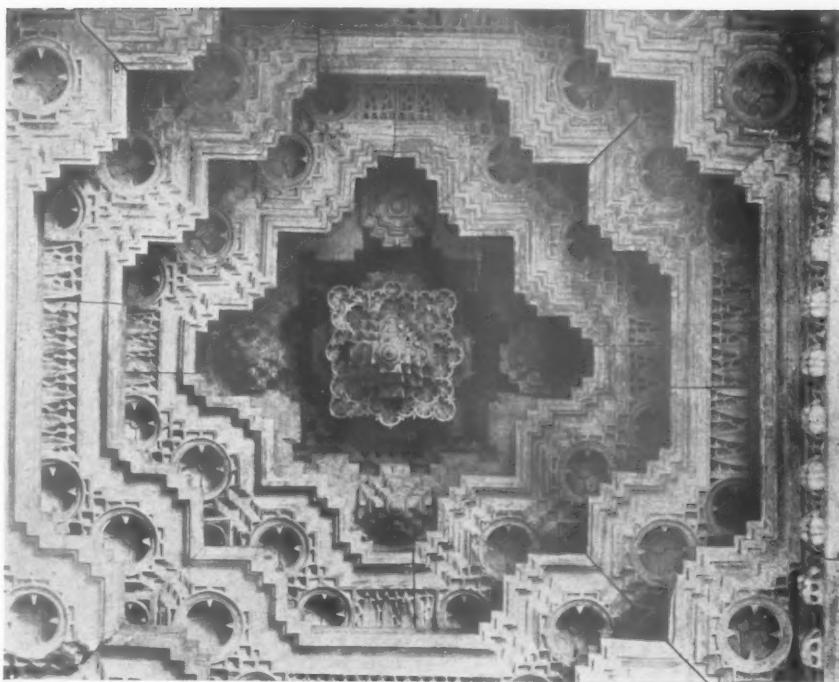


CEILING OF SMALL PORTICO (Diameter 8 ft.).



tion, being freer and in finer taste. The central dome is the most striking feature. It is a magnificent piece of work (see illustration on page 113), having a pendant, cylindrical in form and about 3 ft. in length, which, "where it drops from the ceiling, appears like a cluster of the half-disclosed lotus, whose cups are so thin, so transparent, and so accurately wrought that it fixes the eyes in admiration. It hangs from the centre more like a lustre of crystal drops than a solid mass of marble, and is finished with a delicacy of detail and appropriateness of ornament which is probably unsurpassed by any similar example to be found anywhere else."

The quadrangle in this temple comprises forty-two cells, with one or more images of the Tirthankars placed



CEILING OF PORTICO TO TEMPLE, MOUNT ABU.

therein, with their jewelled eyes and expressionless features. The designs of the ceilings of the porticoes facing the cells are very diverse, containing, among other scenes from the life of Nemnath, the Tirthankar, his marriage, deification, etc.; an army starting out, the fight, the return of the victors, with their horses and cattle—all exquisitely carved. Proceeding further one notices a miniature Vāv (small tank) with its graceful tiers of steps, geometrically faultless and full of fine workmanship.

In the space of this short article it is

not possible to do more than indicate the exuberant beauties of this monument of Indian art at its best, but suffice it to say that the Dilwara temples on Mount Abu are "one of the best sights in the world."

## LONDON CLUBS.—IX. THE UNION CLUB.

By STANLEY C. RAMSEY.

*With Photographs specially taken for "The Architectural Review," including Plates IV and V.*

THE present home of the Union Club, forming, with the College of Physicians, a complete block of buildings on the west side of Trafalgar Square, was built from designs by Sir Robert Smirke, R.A., in 1822. The design is in the manner of the so-called Greek Revival, though why it should be called "revival," any more than the work of the Renaissance in Italy should be called Roman Revival, it is difficult to say. But, whatever criticism may be made of the term, it will be generally agreed that the leading men of the Greek Revival, to use the accepted phrase, made a considerable contribution to London—so considerable, indeed, that it is impossible to realise what the architectural aspect of the city would have been without them. Pre-eminent among them was the architect of the Union Club; and, though individual works of his contemporaries may be finer in certain respects, his work taken as a whole is by far the most important that was carried out in London during the early part of the nineteenth century.

With Smirke art was an inherited tradition; for, born in 1781, he was the eldest son of Robert Smirke, R.A. His architectural education began in 1796, when he entered the office of Sir John Soane, with whom he remained for little less than a year. The reason for his sudden departure is not clear, as, judging from letters of that date from his father, he appears to have been diligent in his studies and to have made fair progress with them. But, whatever the reason for his leaving, Soane's influence would seem to have counted for very little in his after life, his work being quite free from any of the manner-

isms which mark, and at times mar, the work of his first master.

After leaving Soane he went into the office of a surveyor named Bush, and it was probably during this time that he acquired his intimate knowledge of construction and the more practical aspects of his profession, which proved so useful to him in later years.

In 1796 we find that, like so many other famous architects, he was a student in the Royal Academy Schools. After three years in the Schools, he was awarded the Gold Medal for Architectural Design, and in 1801 he started on his travels. Smirke spent the next four years in study abroad at Paris, Rome, Naples, Athens, and Sicily. His Greek studies are of peculiar interest, as it was in Greece and Sicily he acquired that intimate knowledge of Greek detail which he afterwards used to such good purpose. He was in Athens at the time Lord Elgin was dismantling the Parthenon, and his regret at this work of spoliation was tempered with the knowledge that his own country was to benefit by the marvellous treasures obtained. Travelling in the early years of the nineteenth century was not the easy passage from town to town that is such a pleasant feature of modern life, for it is recorded that when the intrepid Robert visited the Greek remains in the Peloponnesus, Attica, and the adjoining islands he had to travel at the head of an armed bodyguard of mounted and foot soldiers!

On returning to England Smirke at once commenced to practise, his first essay being in the Gothic manner attempted

in his day: his achievements in this direction do not call for any special remark. It was not long before he was entrusted with some very important commissions, and his practice rapidly increased until, at the height of his success, he was in the enviable position of being able to refuse commissions for work costing less than £10,000. Amongst his many pupils were his younger brother Sydney Smirke, W. Burn, L. Vulliamy, C. R. Cockerell, H. Roberts, J. Kay, and C. C. Nelson. He died on April 18th, 1867, aged eighty-seven.

The best known of his executed designs were for the British Museum; King's College, Strand; the remodelling of the central portion of the Custom House; the General Post Office in St. Martin's, now demolished; several blocks of important buildings in the Strand, including the block with the beautiful twin towers in West Strand; the Oxford and Cambridge Club (in conjunction with his brother Sydney); the offices for the Duchy of Lancaster by Waterloo Bridge; and the Union Club.

Smirke's designs are characterised by breadth of treatment and sincerity of endeavour, together with a spirit of culture, and in all of them the great and arresting personality of the architect is displayed.

His buildings are remarkable for the simplicity of theme, the skilful disposition of his masses in elevation, and the subordination and scholarly treatment of his detail. His chief weakness was his inability to grasp the broader significance of his plan, and he was peculiarly wanting in that logical application of first principles, the correct expression of which has always formed so important a part in the architecture of France. An instance of this is found in his design for the British Museum, in which the central pavilion, forming the most important feature in the main front, is merely the approach to a rather narrow entrance hall, which, in the original plan, gave access on to an open courtyard; the subsequent filling in of this courtyard or quadrangle with the reading-room provided more reason for the emphasis of the entrance, but this was more in the nature of a happy accident than anything else.

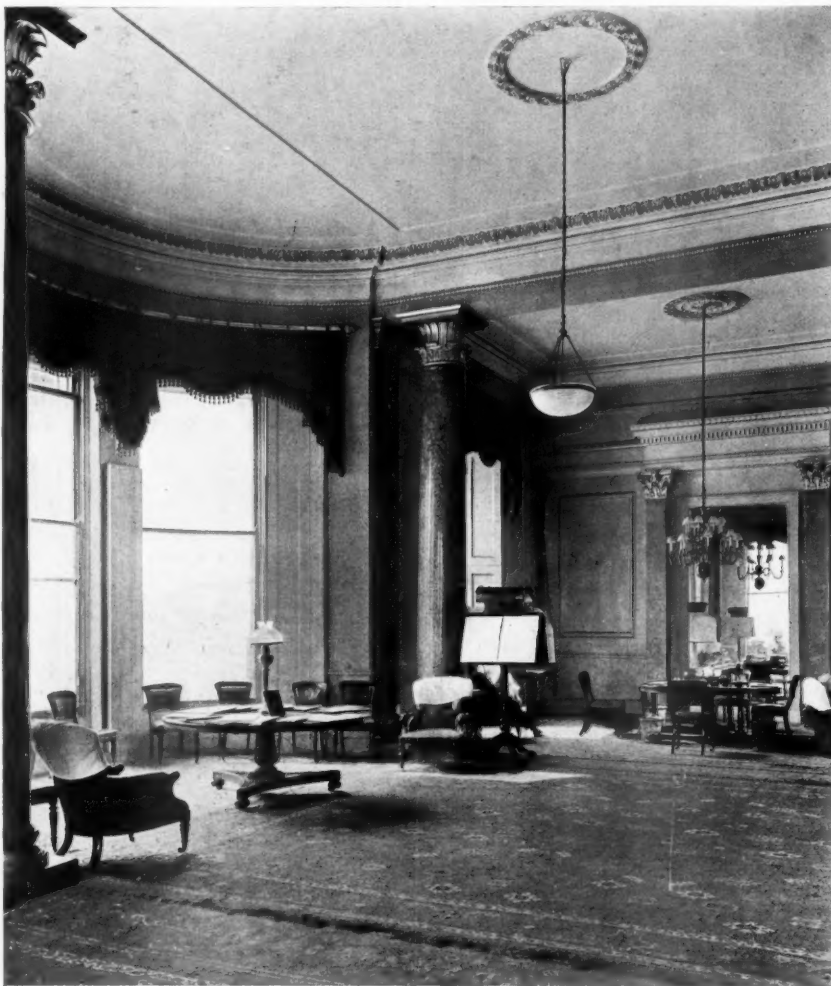
A somewhat similar error in first principles is evidenced in the block of buildings of which the Union Club forms part. The block forming, as it does, the side of a square open on three sides, should have been considered in relation to the design of the whole area, and the placing of the hexastyle

portico which forms the entrance to the College of Physicians facing towards, instead of away from, the National Gallery, was a great mistake.

The elevation of the Union Club towards Trafalgar Square is, considered by itself, a well-balanced and entirely appropriate façade for its position (see Plate IV). It is when we come to consider the direction which is given to it by ending the plan on the north side by the portico already referred to, and treating the foot of the plan in Cockspur Street with the bow window to the morning-room of the club—a charming feature in itself—that we realise this error in principle.

Smirke has had many critics, not excluding the somewhat acrimonious and narrow-minded Fergusson, the English "arbiter of taste" of his period, and the most frequent charges

brought against him are those of frigidity and want of originality. Yet, for an age that has no standard, or at best a very low standard of taste, jaded by the prolonged indulgence in the bizarre and eccentric, the clear-cut definiteness of any of the more finished styles, and in particular those which owe their directness to Greek inspiration, must come as somewhat of a shock. To be a purist in style is not to be a criminal; it is only when the life of an art is sacrificed to the forms that the indictment can have any weight. That Smirke was nothing but a formalist devoid of imagination and strangled by the conditions of his style, the design for the building now under consideration is a sufficient refutation; in fact it might be objected that certain elements in the design are not strictly of one style, such as the



MORNING-ROOM.

foliated Roman scrollwork in the main frieze, as compared with the Greek ornament in the frieze of the bow window; but this would be to take somewhat of an antiquarian point of view. The whole effect of the building is extremely harmonious, and there is a consistency of treatment observable in all the parts.

Neither is it devoid of individuality. The grouping of the different bays linked with the interpenetrating balcony above the main cornice is both original and consistent; the design of the elevation to Cockspur Street, and the treatment of the fenestration throughout, is far removed from the work of a mere copyist, and it would be interesting to know to what Greek or Roman prototype the learned critics would ascribe the inspiration!



The Trafalgar Square façade is divided into three main bays or pavilions, the centre one being raised one storey above the side wings, and the importance of this being emphasised on the ground and first floors by the employment of the Ionic order. The side wings or subsidiary bays are subdivided by slightly projecting pilasters, and in the centre of the left-hand bay is the entrance to the club.

The design of the interior of the building is in some respects not equal to that of the exterior, particularly in the treatment of some of the detail, the chimney-pieces being particularly open to criticism. The entrance hall is quite plain, and has very little architectural interest. Beyond and opening out of it is the main staircase, with a delightfully simple and effective balustrade of cast iron crowned with a mahogany handrail, the sweeping lines of which are extremely graceful. The architects of this period have taught us, beyond all others, the correct use of cast iron, and as an example of what can be done in this material one has only to instance the fine lamp standards on this staircase (see illustration on this page). The staircase hall is covered in at the top with a glass lantern-light surrounded with an enriched plaster ceiling.

The coffee-room (see Plate V) occupies the central position on the ground floor facing towards Trafalgar Square, which



SMOKING-ROOM.

affords a pleasant outlook for the four windows of this apartment. It has a well-detailed ceiling with enrichments of delicate mouldings, and slightly raised Greek frets. Most attractive features of the room are the four cut-glass chandeliers, now adapted for the purposes of electric light, which beautiful fittings in themselves give altogether a wonderful appearance of gaiety and glitter to the apartment. A small modern room,

known as the strangers' dining-room (forming part of the alterations which were carried out in 1913, under the direction of Sir Arthur Blomfield & Sons), opens out of the coffee-room.

There is an air of well-bred simplicity about the Union Club, and a completeness of effect due to its being almost entirely unspoiled at the hands of the renovator. The furniture is in keeping with the general air of the building; the chairs and table are of mahogany of good workmanship, and designed in the style of the Regency. Particularly noticeable in the various rooms are the well-designed mahogany wind-screens at either side of the doors; these are everything that such features should be, and are well worth study by the modern designer, in whose hands similar fittings are apt to be wonderfully and fearfully contrived.

The morning-room, with its spacious bow window overlooking Cockspur Street, is the glory of



VIEW OF STAIRCASE, WITH LAMP STANDARD.





ENTRANCES TO BILLIARD-ROOMS.

the club. It has probably the brightest and gayest outlook of any club window in London; from it one seems to be looking at the very heart of the metropolis, where east meets west! The room is divided into three bays with scagliola columns, based on the order from the Tower of the Winds at Athens, though not nearly so well executed as the similar columns in the hall of the Athenæum Club. There are two chimney-pieces, one in each of the end bays. The design of these, however, is not very good; it would seem that Smirke had intended to be a little playful in their design, but the result is not far removed from the grotesque. The general colour scheme of the room is blue and white, with gilt relief.

Going to the first floor, we find the principal room apportioned to the library. This, with its book-lined walls and subdued scheme of colouring, is a singularly attractive apartment (see Plate V). The original scheme of decoration, both as regards colour and design, has been retained, and the result is a very good example of a room of the period. There are two cut-glass chandeliers, similar in design to those in the coffee-room, and the bookcases are also worth a passing glance. On either side of the entrance to the library hang two good examples of late eighteenth-century barometers.

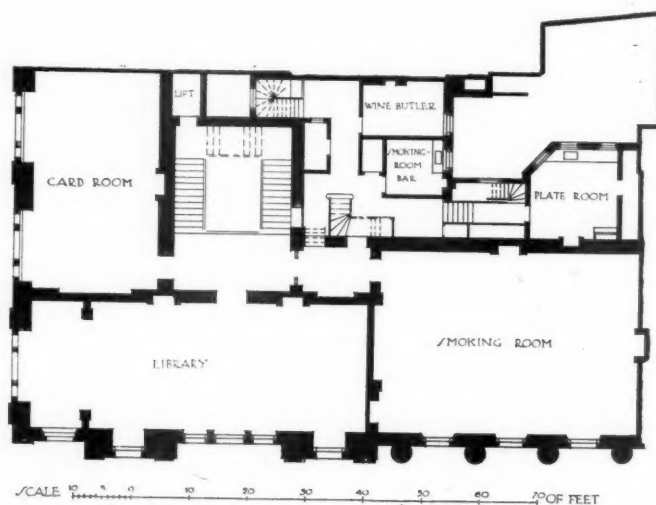
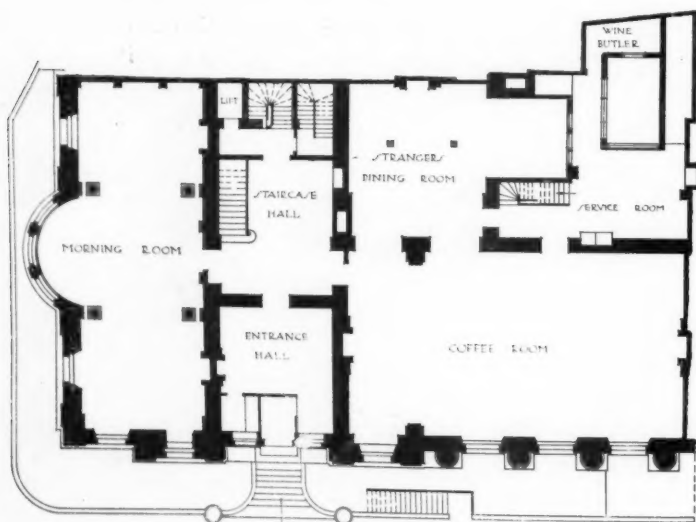
The card-room, also on the first floor, is a well-proportioned apartment directly over the morning-room, but there is little of special interest to the architect to be found here. The remaining room on this floor is the smoking-room. The decoration here is a curious blend of Louis XV and Greek motifs, not altogether satisfactory. At first glance one is inclined to think that at some time or other, subsequent to the erection of the building, some one has been improving (!) this apartment, but on a closer inspection it appears to have been all carried out at the same time; it is difficult to be very certain on this point, though, for the credit of Sir Robert, one hopes that the first impression is correct. There is a good mirror, of very satisfactory lines, in an architectural recess at one end of the room.

The club is well provided for in the matter of billiard-rooms, there being two on the second floor; they occupy the central part of the bay, above the main cornice on the Trafalgar Square front. One is an old room, the original decoration of which still remains, while the other is a modern apartment so far as the decoration is concerned.

The Union Club is purely a social institution without any political bias. It has numbered many famous men amongst its members; the "Iron Duke," the Dukes of York and Sussex, Sergeant Ballantine, Mr. Labouchere, and Charles Dickens having at different times belonged to it.

It was the first club which owned itself and ceased to be proprietary, and was originally founded in 1805. A committee was afterwards appointed, consisting of Sir Robert Peel, Lord Gage, Lord Lowther, Pascoe Grenfel, and George Hammersley, with power to acquire the south-west corner of Trafalgar Square, and Sir Robert Smirke was instructed to prepare designs.

Amongst its treasured possessions the club has some fine examples of old French clocks, and prints dating from the latter part of the eighteenth century.



GROUND- AND FIRST-FLOOR PLANS.

## BRICKWALL HOUSE, NORTHIAM.

By M. JOURDAIN.

*With Photographs specially taken for "The Architectural Review," including Plates I and II.*

THE small house of Brickwall is, as Lower writes, one of the most interesting of East Sussex. Of the ground upon which the present house stands the first owner recorded is a William Goodwyn, who sold it in 1491 to Thomas White, whose descendants owned the property for nearly two centuries, and added several hundred acres to the original small estate. Early in the seventeenth century William White married Mary Sackville of Sedlescombe, sister of Sir Thomas Sackville, and during their ownership the house was refronted.

north front with brick, and adding the grand staircase and the drawing-room. The tradition is that, "having travelled on the Continent, he returned hither and built the banqueting room at Brickwall in the Louis Quatorze style, and employed French artists to execute this and the grand staircase at an outlay of £800." The French attribution of the plasterwork is as interesting as it is unusual; it is supported by certain peculiarities of design, such as the scrollwork cartouches and cornucopias of the semi-elliptical panels in the drawing-room,



DRAWING-ROOM.

The north front is a simple design in half-timber on a brick plinth, with carved verge-boards, corbels, and pendants to the projecting upper storey. Another memorial to the Whites is the fine stone chimneypiece in the Step-chamber, its frieze displaying a design of scrolling vine boughs, with birds and snakes devouring bunches of grapes, on either side of a cartouche containing the White arms.

On the death of William White in 1666, Brickwall and land in Northiam was sold for the benefit of his three daughters to Stephen Frewen, Alderman of London, who had built up a fortune in trade as a furrier and Turkey merchant, and in addition inherited most of his brother Archbishop Frewen's property. On his death the estates passed to his son Thomas, whose son, knighted by James II, considerably altered the old half-timber house about the year 1685, covering all but the

and the scrollwork architraves of the circular windows in the roof of the staircase hall; but the execution is of the very naturalistic and elaborate English type, carried to the furthest point of delicacy and refinement.

The drawing-room wainscot, painted white and gold, is of the large panel variety, and the marble chimneypiece is of the same period. This room was provided for the entertainment of the Corporation of Rye; and the staircase and its decoration are of the same character. Here the ceiling, rectangular at the level of the cornice, has an irregular octagonal opening, in which the inward-sloping panels are very richly decorated (see Plate II); an unusual arrangement, reminiscent of the octagonal panelled recess in the western portion of the ceiling of the Church of "King Charles the Martyr" at Tunbridge Wells, dated 1687. The two wide panels are lit by a scroll-

framed circular window, while the rest contain the demi-lion crest of the Frewens encircled by crossed sprays of palm or laurel, or the Frewen coat with a cartouche of broken scroll-work headed and finished by a mask. The tangle of fruit and flowers that fill the two wide panels, and the enrichment of the outer rib of the octagon, show the modelling and design carried to the extreme limit of intricacy and naturalism. The massed fruit and flowers are, as it were, bound together by free and twisting stems made of lead piping, of considerable projection.

The ample staircase is of the twisted baluster type of one pattern in which the twist finishes in a bulbous enlargement immediately above the block, while the heavy hand-rail ramps up to large and plain newel-posts. The ceilings of the small panelled ante-room at the top of the staircase and the adjoining bedroom show plasterwork of similar date but simpler character than in the grand staircase and drawing-room.

On the death of Sir Edward Frewen's grandson in 1766, Brickwall was neglected by his successors, who preferred to live in their Leicestershire and Yorkshire seats, until Mr. Thomas Frewen returned to Brickwall in 1830, and restored and rebuilt several of the chimney-stacks during his ownership. That to the east of the north front is dated 1847. The north front is little changed since it was built, except for the hood above the door, which must have been added in the course of the late seventeenth-century alterations; but to judge by a water-colour by Grimm in 1785, in the Burrell MSS., the house was at that time plastered on the outside, thus losing its characteristic black and white appearance. The balustrading between the gables which appears in this sketch has disappeared.

To the south are the walled-in gardens, which are beautiful examples of the formal lay-out on a small scale. John Rea speaks of 40 yards square as the suitable size for a private gentleman's fruit garden, and half that size for his flower garden. The garden at Brickwall measures about 65 paces\* by 55,

\* "History of Brickwall, Northiam, and Brede," by A. L. Frewen.



STAIRCASE CEILING.

the kitchen and fruit garden about 90 by 50. In the first enclosure a paved brick path with flights of six steps at either end communicates with a raised walk 8 ft. 9 in. wide, which runs round the other three sides of the garden, the garden itself being raised three steps above the level of the path in front of the house. This walk is sheltered by the garden wall on one side, and a thick yew hedge on the other, while the walk at the extreme west is protected by pleached beeches. The



MAIN STAIRCASE.

enclosure is divided into three plots—to the east a fish-pond, which Andrew Borde considered "commodityous to have in a garden," in the centre a parterre of simple design, separated from the westernmost plot by a broad path about which pyramidal clipped yews stand sentinel. Small clipped yews mark out the paths in the kitchen and fruit garden. South of the second enclosure is a grass walk which separates this from the deer park. The author of the "History of Brickwall" writes that this "is by some writers presumed to have been a bowling-green, but I believe these were usually made square or oval"; but long narrow greens are known, such as that of Mr. Hastings, a country squire in Dorset, the description of whose house in Grose's *Olio* is so well known, and who had "a long narrow bowling-green in it and used to play with round sand bowls."

The topiary work at Brickwall is of the simplest character. Bacon voiced the sobriety of English taste in his contempt for "images cut out in juniper or other garden stuff," while he approved of "little low hedges, like round welts, with some pretty pyramids," such as we have in this garden, which is a perfect example of the reserve and simplicity of the small formal garden.

[Works of restoration and addition were carried out at Brickwall about the middle of the nineteenth century under the direction of George Devey, a characteristic example of whose work is shown in the photograph of the garden front reproduced on Plate I.]



# RECENT DISCOVERIES AT OSTIA.—I.

By THOMAS ASHBY, D.LITT.

IN ancient times the estuary of the Tiber was the one approach to a natural harbour along the whole of the south-west coast of Central Italy, between Spezia and Gaeta; and the river must have been navigable for the small craft of early days as far as Rome itself. The origin of Ostia (the name of which means "the mouth") is therefore not connected with its use as a harbour, which is of later date, but with the salt marshes which have been situated near the mouth of the river ever since prehistoric days, and were only given up some forty years ago, and with the Via Salaria by which the salt from these marshes was sent into the interior. In fact, the original village probably lay on the inland side of the marshes, though no traces of it have yet been found. And the foundation of Ostia on the site which it subsequently occupied, at what was then the actual mouth of the river, may be placed in the first half of the third century B.C. Only in the second Punic War, however, does it begin to be spoken of as a naval base, and as the harbour of Rome.

The excavations now being carried on there by the Italian Government, under the direction of Professor Vaglieri,\* have shown that, while there are scanty traces on the site of anything as early as the third century B.C., there are some not inconsiderable remains of buildings which are attributable to the last two centuries before the Christian Era. The city walls on the side towards Rome, and the gate by which the high road from Rome (the Via Ostiensis) entered the town, have been discovered (6, 8 on plan). The gateway was a structure 20 ft. wide and 40 ft. deep, with gates at each end. It is possible, too, that a portion of the wall towards the sea, built of masonry, may be preserved (near 44 on plan; Fig. 2), but the excava-

tions have not gone far enough to show whether there was ever a wall along the river bank, nor has the line of the fortifications on the south side of the city as yet been traced. The main street, which was a prolongation of the Via Ostiensis within the town, was already existing along the same line which it ever afterwards retained (12 on plan), and along it there have been found the remains of what was probably a large warehouse giving on to the river bank (the area along which up to the road was public property), of a portico, and of some temples (13, 26, 34 on plan). The line of this street dictated the orientation of the town throughout, except quite near the shore (plan, 50, 51), and perhaps in the southern portion of the city, where the line of the sea-coast and of the coast-road, the later Via Severiana (which passed by the tomb, No. 53), rendered a different orientation advisable (cf. 16 on plan). In the part of the town so far uncovered there are abundant traces of reconstructions and of the formation of streets where none existed before, but there are no traces of divergence of orientation between the remains of the Republic, those of the early Imperial period, and those of the time of Domitian, who seems to have begun a reconstruction of the town on the same plan, but on a higher level, which was completed in the second century by Hadrian and the Antonine emperors.

In the meantime the problem of the harbour still continued. The Tiber brings down so much solid matter that it is difficult to maintain a proper depth of water, and for this reason in the time of Augustus it was the custom for ships to anchor in the roads until a sufficient amount of their cargo had been taken off by lighters to permit them to enter the river and go up to Rome; but the danger was considerable, owing to the lack of shelter. Claudius, therefore, constructed an auxiliary harbour

\* His recent death is a great loss to Italian archæology.

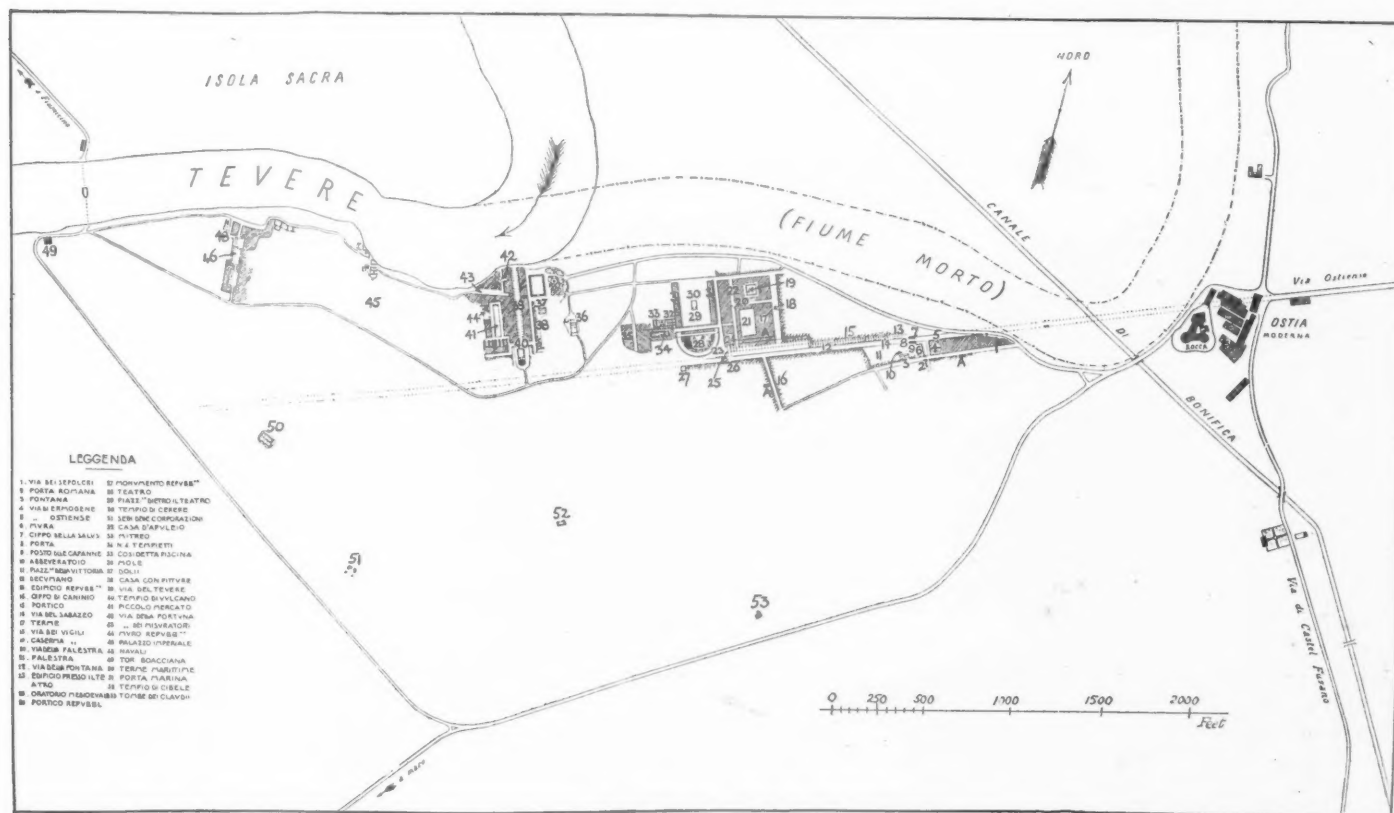


Fig. 1.—GENERAL PLAN.

on the right bank of the Tiber, with a channel connecting it with the river and its entrance towards the north-west, so as to avoid the dangerous southerly winds; but in so doing he committed a fatal error, for, inasmuch as the current along the coast runs from south to north, he selected the side more liable to silting up; and, as a fact, his harbour is now a couple of miles inland, and entirely dried up. Trajan added to it a hexagonal basin, further inland, with warehouses and docks. Of all this there are considerable remains, but they have never been properly excavated, and only their general outlines can be recognised on the spot.

The proposers of the scheme for a ship canal to Rome at the present day (which would not in itself be a very difficult enterprise) would therefore incline to place its outlet to the south of Ostia and of the mouth of the river, where it would be less liable to silting up, and where the coastline has, as a fact, only advanced some 200 yards since Roman times. The new harbour was administratively a part of Ostia until the advent of Christianity under Constantine, when it acquired a bishop of its own, and was fortified by walls. It seems, under the name of Portus, to have been more important than Ostia in the later Roman period; but after the sixth century after Christ the incursions of pirates and the spread of malaria rapidly rendered both harbours difficult to hold, and trade must soon have passed from them entirely. In the eleventh century Ostia had become a quarry, and was ransacked for marble for the cathedral at Pisa, where several inscribed stones from it may still be seen: one, indeed, was carried by the Pisans as far as a village in the north of Sardinia. The cathedral of Orvieto and the buildings of the Renaissance also claimed their share: but nothing in the way of real excavation was done until 1774-5, when Gavin Hamilton, who provided so many of the British collectors of the eighteenth century with antique works of art, searched for sculptures, and found not a few in some ruins of *thermae*, and in another building along the coast (plan, No. 51). Others tried their fortune after him, including Robert Fagan, then British Consul in Rome; but in 1801 Pope Pius VII ordered that excavations should be begun for the Papal Government. Even in this case, however, no proper records of discoveries were kept, and the first scientific investigations date from 1855. The work was continued by the Italian Govern-

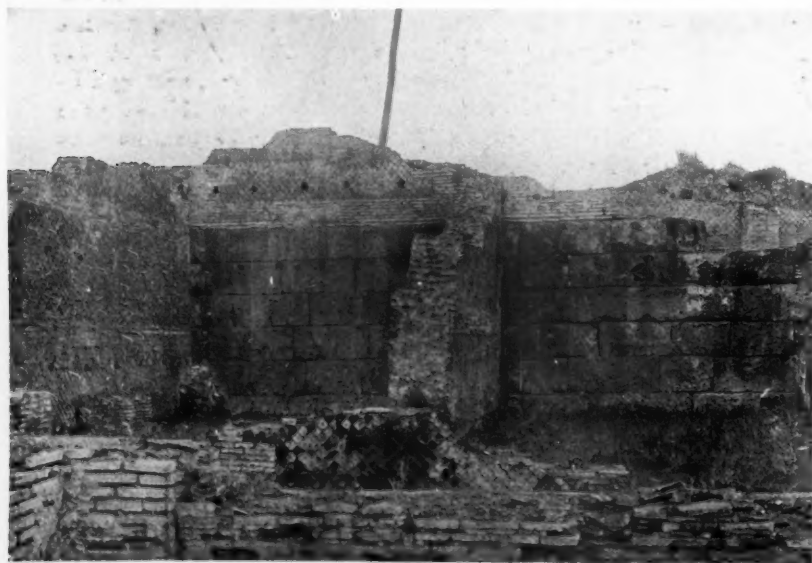


Fig. 2.—SUSPECTED REPUBLICAN CITY WALL OF BLOCKS OF STONE WITH LATER CONSTRUCTIONS BUILT AGAINST IT.



Fig. 5.—MAIN STREET LOOKING WEST.

ment in 1871-1889, with interruptions, largely under the direction of Professor R. Lanciani. In 1907 the work was resumed on a larger scale under Professor D. Vaglieri, who has completed the excavation of many buildings which had hitherto been partially cleared, and has united the isolated groups of ruins by clearing the ground between them.

The plan published with this article was taken, with his kind permission, from the Guide to Ostia which he has recently written, and shows the progress of the excavations up to 1912. Since it was made, the main street (12 on plan) has been cleared as far as the great temple (40 on plan), to the south of which lies the Forum.

I also owe to his kindness several of the photographs which appear with the present article.

In proceeding to an examination of the ruins, it will be best to follow the plan. The Via Ostiensis first reaches the mediæval village, which projects over its line, and which probably owes its foundation to Pope Gregory IV in the ninth century, though its walls only date from 1471. Just beyond it is the splendid Renaissance castle built by Giuliano della Rovere, afterwards Pope Julius II, at the end of the fifteenth century, from the designs of the Florentine architect Baccio Pontelli, whose name appears on the lintel of the inner door. It is a very fine piece of brickwork, and the planning of the casemates is especially interesting; so that it is one of the best extant examples of early Renaissance fortification. It is now used as the museum for the objects discovered in the course of the excavations.

It was placed at the lower end of a great bend of the river, commanding the straight stretch which led down towards the mouth, as is clear from maps of 1547 and 1557; but the great flood of the latter year changed the course of the river entirely, and left it nearly a mile inland. The line of the Roman road was cut into by the bend of the river, and the modern road curves slightly to the southward to avoid it. We soon reach the commencement of the excavations at the necropolis on the east of the town. The tombs were disposed on both sides of the high road (5 on plan) and of another (1 on plan) which diverged from it at an acute angle. They present a great diversity of type and period. At the lowest level are burials in the sand, datable to the third century B.C., and belonging to the earliest settlement on the site. Next come tombs of the early Imperial period—the so-called *columbaria*, small chambers, with niches (the resemblance of which to pigeon-holes is the origin of the name) in the walls for the cinerary

urns, which were generally of terra cotta, but in some cases of white marble. The brickwork is remarkably fine, and there are also traces of delicate decorations in painted stucco and of mosaic pavements. These tombs have, however, in many cases been damaged by late burials, and some of the tombs belonging to the Via Severiana (53 on plan) are therefore even better preserved.

The tombs cease with the city wall (plan, No. 6), which probably belongs to the end of the Republic. The gate (8 on plan) by which the high road entered the town was a passage 40 ft. long and 20 ft. wide, with a gravelled road passing through it: under the Empire, when the level of the road was raised, the tufa piers were refaced with travertine, and marble decorations were added. Among these we must probably reckon the splendid Athena Niké (Figs. 3 and 4), perhaps the finest piece of sculpture that the soil of Ostia has yet produced, which was found a little way inside the city. The

goddess stands full to the front, and is draped, except for the arms: she has a shield with the Gorgon's head upon it, and a helmet. The figure is carved in the round in front, but the wings are in lower relief, forming the sides of the great block of marble, some eight feet high, out of which the statue has been cut: the back was not intended to be seen.

From this point the main street of the town has been cleared for a length of over 700 yards, as far as the front of the great temple (40 on plan), where the Forum of the town has been recognised (Fig. 5). Hardly any work has been done on the south side of this street; but from the excavations on the north we can see that the planning was rectangular in the greater portion of the town, though it was no doubt modified when the river bank was reached (46, 48 on plan); while in the southern part of the city the line of the shore must, as we have seen, have produced some changes.

*(To be concluded.)*



Fig. 3.—Front View.



Fig. 4.—Side View.

ATHENA NIKÉ OF MARBLE FOUND AT OSTIA. PROBABLY PART OF THE DECORATION OF THE CITY GATE.

*Reproduced by Permission of the Ministry of Public Instruction.*



## MONUMENTAL ARCHITECTURE.

"AN architect ought to be jealous of Novelties, in which Fancy blinds the Judgment; and think his Judges as well those that are to live Five Centuries after him as those of his own Time. That which is commendable now for Novelty will not be a new Invention to Posterity when his Works are often imitated, and when it is unknown which was the Original; but the Glory of that which is good of itself is eternal." Thus wrote Wren in the "Parentalia." Mr. Richardson might well have made this the text for his admirable work\* in which he essays to show what is the monumental in architecture, for the monumental is surely the effort to compose the eternal—the physical record of the imagination of man upon the earth. In his introduction he finds the monumental "indissolubly associated with the earliest attempts made by man to conventionalise the grandeur of nature." He conceives that the earliest instances of monument making, the "cromlechs," "menhirs," and "dolmens" of Carnac and Stonehenge, were attempts to express the inspirations that men drew from the towering compositions of clouds or the brooding forms of mountains. Noble architecture, he says, is but the sequel to the original truths of Nature, the homage paid by man to her unfathomed secret. He traces the development of the monumental idea through the ages—the pyramids of Gizeh, the rock-cut tombs, the pylons of Thebes and Luxor, the dagobas and temples of India, the crowning architecture of Hellas, the Roman thermæ, the mediæval cathedrals, the feats of the Renaissance. In the Greek temples he sees the true and only exemplar, the reservoir of the essence of all that went before and the fountain of all architectural refreshment. The visit of Stuart and Revett to Athens, and the publication of their "Classical Antiquities" in 1762, seems to Mr. Richardson the great marking event in the history of English architecture, and although he fully admits the glory that was Jones and the grandeur that was Wren his heart is clearly with those whose inspiration came direct from Athens and not by the old *grand tour* routes of Italy and France with the Renaissance couriers. It is this that is at once the strength and weakness of the book. The mighty force that was poured into architecture by the superb genius of Michelangelo, by Peruzzi, Brunelleschi, and (yes) Bernini, seems only as an incident in the history of architecture; whereas the hope of its future lies in the correct understanding and application of the principles and technical lore of the Greeks. This is perhaps to overstate a little the author's position, but that is the effect of the book on the mind of the reader. It is a rare thing nowadays to find an informed writer on an art (as Mr. Richardson is) burning with enthusiasm for a faith, and able to state it with eloquence, insight, and the innate knowledge that comes from severe and critical research. It is especially rare when the writer comes out as a champion of authority, for nowadays in all forms of art the fire and belief seem to be with the Titans.

The book is the most important contribution to architectural literature published for several years. An intense enthusiasm for his subject has been coupled with an untiring industry in accumulating information as to the lives of the architects whose works he has described, and he has earned the gratitude of all lovers of architecture by his thorough and lucid exposition. The earlier Classic work in England has already

been finally presented in such books as Belcher and Macartney's "Later Renaissance" and Mr. Blomfield's "History," but Mr. Richardson has for the first time set before us with like seriousness and understanding the Classic work of the last half of the eighteenth and the first half of the nineteenth centuries.

The end of the Palladian movement, as revealed in the work of Chambers, Dance, and Gandon, is first dealt with fully to show how architecture stood in the latter half of the eighteenth century. This chapter also gives an opportunity for illustrating more thoroughly than has ever been done before the exceedingly fine work produced in Dublin about this time. Such buildings as the Parliament House, the Four Courts, and the King's Inn at Dublin give an impressive idea of the architecture of the Irish capital, and make the person of taste realise what Irish politicians have lost by their long exile in the pseudo-Gothic Parliament House at Westminster. The publication of Stuart and Revett's researches is, as we have already noted, the keynote of the book. Mr. Richardson shows us clearly where his sympathies lie in the matter of architectural authority. For him there is only one true faith, and his belief in the inspiration of Greek architectural principles is discernible in nearly every page. He traces the influences of Greek research first in what he terms the Græco-Roman phase—the work of Stuart and Revett, Soane, Nash, and Rennie; secondly in the Greek phase—the work of Wilkins, Smirke, Burton, in England, and Hamilton and Playfair in Scotland, till he finally brings us to the culmination in the Neo-Greek and Italian phase, as seen in the work of Cockerell, Tite, Elmes, and "Greek" Thomson.

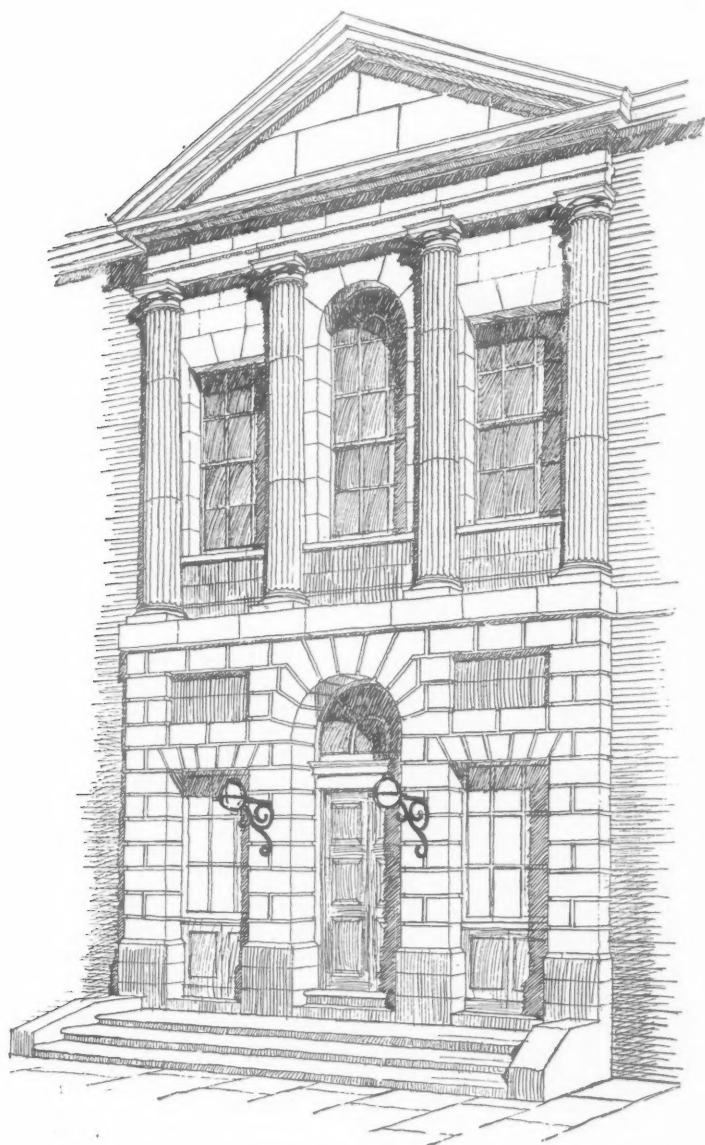
Perhaps the most interesting and novel feature of the book is the portion dealing with Soane's work at the Bank of England, of which a plan is published for the first time. All the world knows the refined but rather insipid exterior which the Bank of England presents to the world, but the exceedingly varied and skilfully handled offices and courtyards of the interior will come as a surprise to most people. The entrance from the Lothbury courtyard and the public corridor on the north side of the Governor's Courtyard are especially noticeable for originality and freshness of treatment. Another illustration in this chapter, which is, in its way, quite a revelation of space and breadth, is the view of the Castle at Chester, the work of Harrison. We should have welcomed a full-page plate of this work, but are grateful for the examples and biography of this remarkable architect, whose work calls for special study. The detail drawing of Nash's façade on the east side of Regent Street shows how charming the original design in the shop fronts must have been before the execrable fashion for plate-glass swept it all away. The original façade of the Customs House, London, reproduced from a drawing, shows how immeasurably superior Laing's design (actually executed) was to the present treatment, which is the result of Smirke's alteration. The High School, Edinburgh (see Plate VII), the work of Hamilton, is rightly classed, together with St. George's Hall, Liverpool, as the most important contribution to the Greek phase. These two buildings are alike in the grandeur of the composition and the severity of the detail—alike, too, in the fact that the façades are almost free from windows, which seem to have taken refuge in the back.

The hero of the book is undoubtedly Cockerell, and his work is very fully illustrated and very highly praised in the text. The life and work of Professor C. R. Cockerell are now so well known that it is difficult to add anything fresh to the subject-

\* "Monumental Classic Architecture in Great Britain and Ireland during the Eighteenth and Nineteenth Centuries." By A. E. Richardson, F.R.I.B.A. Illustrated by photographs by E. Dockree, and measured drawings. London: B. T. Batsford. £4 4s. net. 11 in. x 15 in.

matter, but attention should be specially directed to the illustration of the Bank of England at Manchester, which shows Cockerell's beauty of line and breadth of treatment at its best. The Bank of England at Liverpool, which has the place of honour opposite the title-page, is scarcely worthy of the position, as the general effect is top-heavy, and much of the detail lacking in beauty. The illustrations towards the end of the book show a falling off in quality, and works such as the Duchy of Cornwall Offices by Pennethorne and the examples by Brodrick are only interesting as revealing the necessity for the movement headed by Philip Webb, Norman Shaw, Sedding, and Gilbert Scott the younger, which was to bring a breath of life to the dry bones of English architecture.

Our criticism of the scheme of the book would be that the treatment of architects in chronological order has led to a disproportionate effect in the whole. Elmes, for instance, although he moves the author to a glow of enthusiasm, is given a very small space. Mr. Richardson's reply might be that he is only known by one building (although that is of the greatest), but we think it would have been worth while to go more fully into the influences that moved him in the separate parts of his



THE OLD PATENT OFFICE, QUALITY COURT, CHANCERY LANE. SIR ROBERT TAYLOR, ARCHITECT. BUILT 1760. DEMOLISHED 1901.

From "Monumental Classic Architecture in Great Britain and Ireland."

mighty work and attempt to "place" him among the architects of the world. Some designers of many buildings, but few pieces of architecture, receive much attention, while their betters are summarily dismissed. The work of Robert Adam, for instance, is unfortunately very poorly represented. Mr. Richardson, following the lead of Mr. Blomfield in this matter, has not considered the work of Adam as of the first quality. This is the more to be regretted because Adam's plans show the strongest evidences of skill of the monumental order, both by his arrangement of rooms in suites, of vistas and interior lighting, and by the grouping together of domestic buildings to form an impressive mass, as in Charlotte Square, Edinburgh, and Fitzroy Square, London. The fact that his detail is refined and at times somewhat flimsy has inclined his critics to overlook the broader aspects of his work, with the result that many architects of far less importance artistically have received more attention from the architectural historian, and Mr. Richardson has missed an excellent opportunity of rendering tardy justice to Adam's distinguished qualities. It is too often overlooked that the smallness of Adam's mouldings and ornaments are all deliberately conceived to increase the scale of his buildings, and this is the very point where so many contemporary buildings, with their exaggerated mouldings and rustications, completely fail. Moreover, his planning led to monumental effects, as, for instance, in the interior of Register House, Edinburgh, with its vista from the entrance through the great domed apartment into the far corridor, with its noble chords of light and shadow.

The whole question of the "monumental" in architecture as related to the grander aspects of nature is capable of a somewhat different application from that discussed in the last chapter of the book. Mr. Richardson speaks of the "modern rendering of the antique style which lends such charm and interest to the monumental works of McKim, Mead, and White," and highly praises the developments in this direction which have been a feature of recent American architecture. This is surely rather a far cry from his definition of the monumental in his opening chapter, where he rightly speaks of monumental architecture as building that has expressed some of the grandeur of nature. There is often more of this feeling in a railway viaduct, an engine-shed, or the giant piles of a northern cotton factory than in the refined but often emasculated work of the "assimilative" modern American architect. And how much superior is the old round power house (now a wine store) on the London and North-Western Railway at Camden Town to, for instance, Brodrick's Corn Exchange, Leeds, which has the honour of an illustration here. It is rather this divorce from natural constructional impulse which is the weakness of a movement that tends to become merely scholarly and intellectual. Modern architecture is unfortunately too much a matter of the drawing-board, and suffers exceedingly even at its best from the separation that exists between the brain of the designer and the hand of the workman. When the force formerly at the call of architecture was tapped by modern engineering something of inestimable value was withdrawn, and the mother art was appreciably weakened. She has sought to hide the loss by more attention to her outer dress and refined ornaments. Wren's great engineering expedient of the brick cone in St. Paul's, the noble architectural form that Rennie gave to his structure of Waterloo Bridge, are examples of a union of mind for which the modern architect, if he has it, gets little use. Perhaps the present conditions are only a phase; possibly reinforced concrete and the new plastic materials may make new opportunities and call out new qualities (even perhaps lead to a restatement of the monumental), for there are



those amongst us who do not think that any of the arts have passed their zenith, but that the future holds wonders and beauties greater than all the past.

It is rather a matter for regret that Mr. Richardson did not treat the constructional and trade side of building during this period somewhat as Mr. Blomfield has done in the "Renaissance," tracing the entire disappearance of the craftsman, the introduction of machinery, the development of engineering, till its final complete severance from architecture, and the change that came about in such matters as the treatment of windows (the sash window with many squares disappearing, till we find, as in most of Cockerell's work, large spaces of glass usually in casement form). Then, again, the suitability of English stone for expressing the clear-cut mouldings of the Greek style would make an interesting study. As to the general questions raised by the chapters which treat of the importance of the Monumental and Academic style, and the hope that in England, as in America, this style will gradually obtain still wider recognition, there is surely a danger that scholarship will be sought rather than the encouragement of a natural creative impulse. There is no doubt that Wren's genius had a finer scope than Cockerell's, partly because the ordinary building work of his day was in a more healthy and vital condition. But the lessons in fine proportion, austere detail, and successful composition which may be learned from a study of the masterpieces illustrated in Mr. Richardson's book are the most valuable in many ways to present-day designers, and should ensure a place for this beautiful volume in every self-respecting architect's library.

As literature the style of the book is curiously unequal, rising in parts, where the author is really moved, to points of real eloquence, but in the general narrative it too often sinks to the slipshod and the casual. It would be hard, for instance, to state the case for the monumental more simply and eloquently than the passage in which he urges that the importance of its study is as great as that of domestic architecture, which is now receiving every consideration. "An academic style," he writes, "is necessary to the architecture of great civic centres; without its benign and uplifting influence the correct tone of the capital can never be attained. All building partakes somewhat of the character which prevails at such culminating points of interest. Where else is it to obtain its impression? What else exists to be mirrored? But when the tone at the centre of the city is decadent there occurs a corresponding depression on the outskirts." Again—"Gandon appreciated his problems as a sculptor first, and a constructor last; he strove for the maximum effects of light and shade" is crystallised insight, and his definitions of the quality of the monumental as "a solid steadiness and simplicity of effect" has something of the quality itself. On the other hand there are many split infinitives and scrambling phrases, or combinations of both, as "to seriously undertake rendering a building fireproof." In a book like this there should be no rubble.

The volume itself is well worthy of the subject and a credit to Mr. Batsford's press, and the fine classical design on the cover is most suitable, while the highest praise is due to Mr. Dockree for the magnificent photographs which, even in these days of good reproductions, are a notable series, especially in the case of the collotypes. There are numerous drawings also which illustrate the text, and form in themselves an excellent set of examples. Altogether the book is a fine example of what a modern architectural publication can be when author, publisher, and photographer co-operate with enthusiasm and understanding.

JAMES BONE.

L. G. PEARSON.

## PLATE ILLUSTRATIONS.

Plates I and II.—Brickwall, Northiam: Both externally and internally this is a very interesting house—externally as a quiet example of English domestic architecture, embracing a few elements happily treated; internally as affording many evidences of sound craftsmanship. As regards the latter, the plasterwork is especially noteworthy. The drawing-room ceiling exhibits some very rich work, and the staircase ceiling is a still more striking example: it has an irregular octagonal opening, the inward-sloping panels of which are richly treated with heraldic ornament, while the enclosing band at the lower edge is of plasterwork carried to the utmost degree of intricacy and naturalism. An article dealing with the house appears on page 119.

Plate III.—Entrance Gateway to Wilton House: Though following closely on Palladian lines, there is much interest in this gateway by Sir William Chambers. Good proportion distinguishes it in every part, and the ornament is appropriately placed, a touch of gaiety being added to the whole composition by the equestrian statue which surmounts it.

Plates IV and V.—The Union Club, London: The façade of the club forms, with that of the adjacent College of Physicians, a dignified composition, scholarly in its general treatment, and displaying more originality than is usually credited to Sir Robert Smirke. The morning-room, the coffee-room, and the library are the chief apartments of the interior. The coffee-room has a good ceiling of Greek pattern, while the library has some well-designed bookcases: in both, too, the screens to the entrances merit attention on account of their excellent design, and the furniture and window draperies are also worthy of study. An article dealing with the club will be found on page 115.

Plate VI.—Rotunda in the City Hall, Dublin: Thomas Cooley (1740-1784) to some extent anticipated Gandon's practice in Ireland by erecting the Exchange, the main feature of which is the rotunda, adjusted with great skill to the subsidiary offices.

Plate VII.—The High School, Edinburgh: Thomas Hamilton, R.S.A., practised chiefly in Edinburgh, where the High School is his principal work. Mr. Richardson says of it: "If Hamilton's reputation as a monumental architect relied solely on his design for the High School, this building alone would secure his immortality." See the review on page 124.

Plate VIII.—Nelson's Tomb in St. Paul's Cathedral: The sarcophagus was made by Benedetto da Rovezzano in the early years of the sixteenth century at the instance of Cardinal Wolsey, who intended it for Henry VIII. The Royal master, however, willed otherwise; and so it came to be used eventually for Nelson, having been brought to St. Paul's from St. George's Chapel, Windsor.

Plates IX, X, XI, and XII.—The Midland Adelphi Hotel, Liverpool: This sumptuous new hotel is fully dealt with in the article which appears on page 127. The chief features of the interior are the central court, the French Restaurant, and the Sefton Dining-room.

Plate XIII.—Chimney-piece in the Oak Room at Clopton: This appears to be of late sixteenth-century date, very typical in its treatment of carved ornament. Clopton is now the residence of Canon and the Hon. Mrs. Hodgson.

Plate XIV.—Day Bed, Penshurst Place: This is a very interesting piece of furniture dating from about 1680, its most unusual feature being the carved wood escallop at the head. Penshurst Place is the residence of Lord de L'Isle and Dudley.





Plate I. May 1914.

BRICKWALL HOUSE, NORTHAM, SUSSEX: VIEW OF GARDEN FRONT AND OLD FISH POND.

*Brickwall House, one of the most interesting in East Sussex, is largely a relic of the seventeenth century. It was carefully restored and added to under the direction of George Dewey, whose work is well shown in the above view.*

Photo: "Arch. Review."

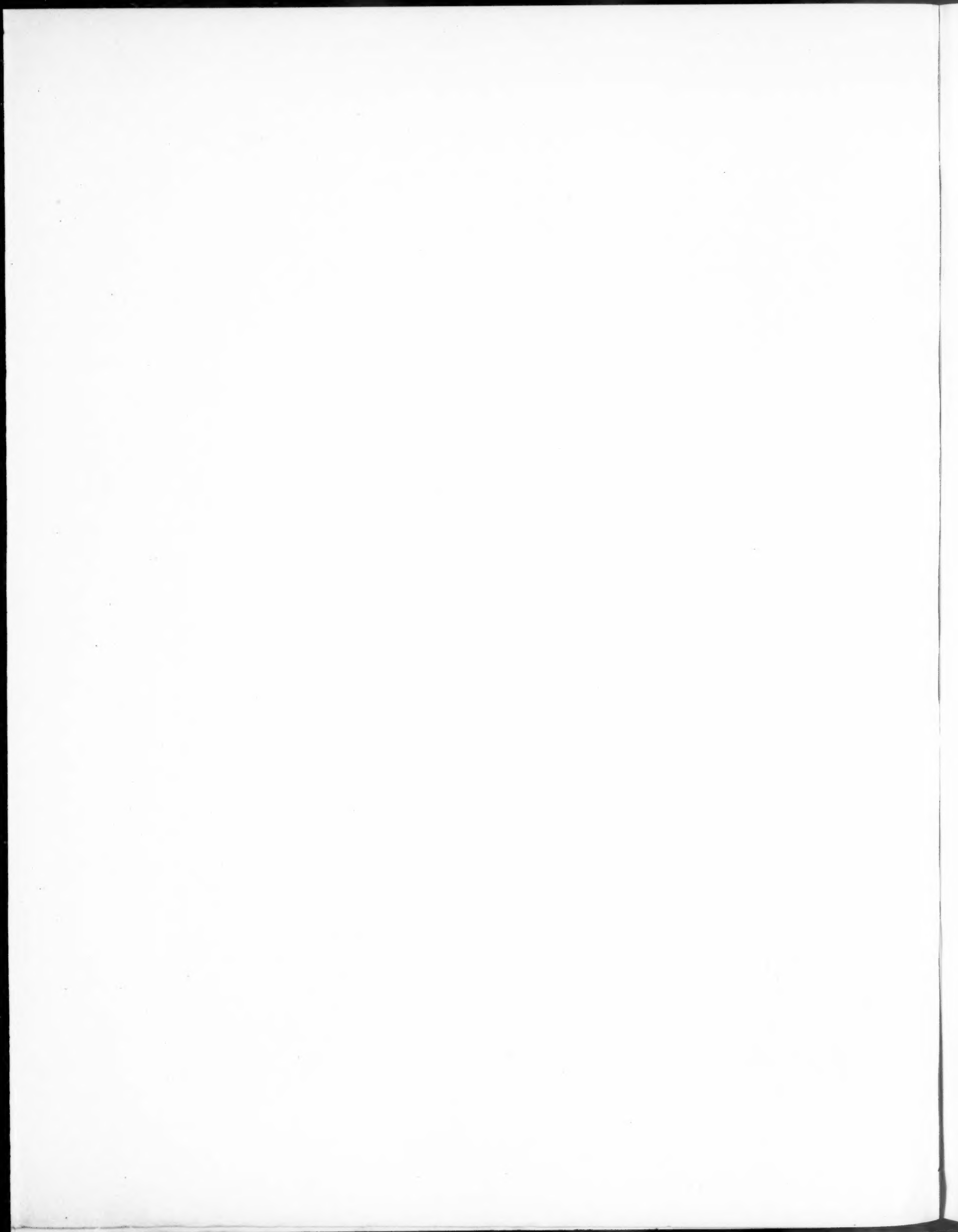




Plate II. May 1914.

BRICKWALL HOUSE, NORTHIAM: THE STAIRCASE CEILING.

*The plasterwork dates from the end of the seventeenth century, the panels displaying the demi-lion crest of the Freemens, owners of the house.*

Photo: "Arch. Review."



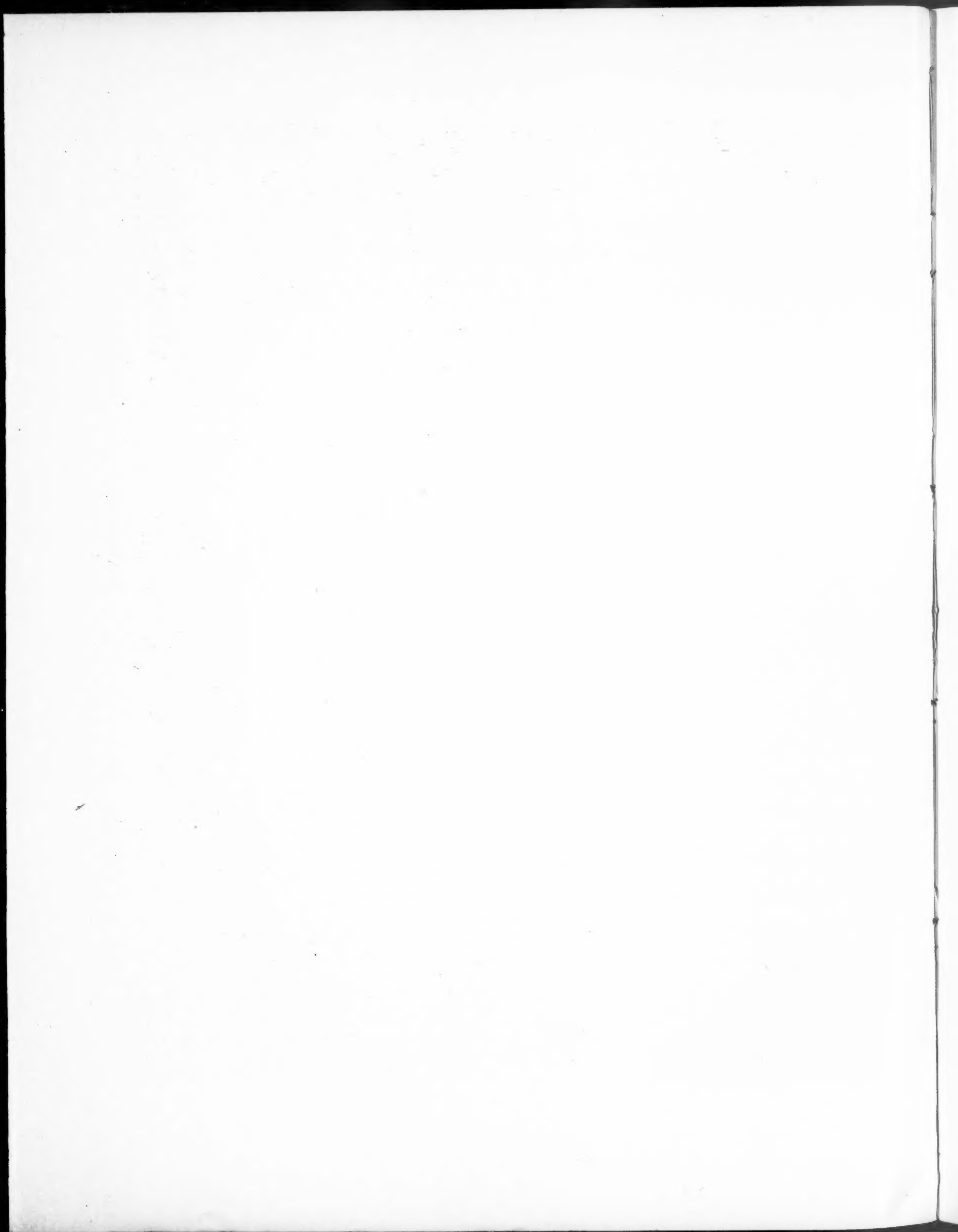




Plate III. May 1914.

WILTON HOUSE, SALISBURY: THE ENTRANCE GATEWAY.

Sir William Chambers, Architect.

*There is a fine scale about this gateway, characteristic of Chambers. The equestrian statue which surmounts it is of Marcus Aurelius.*

Photo: H. N. King.

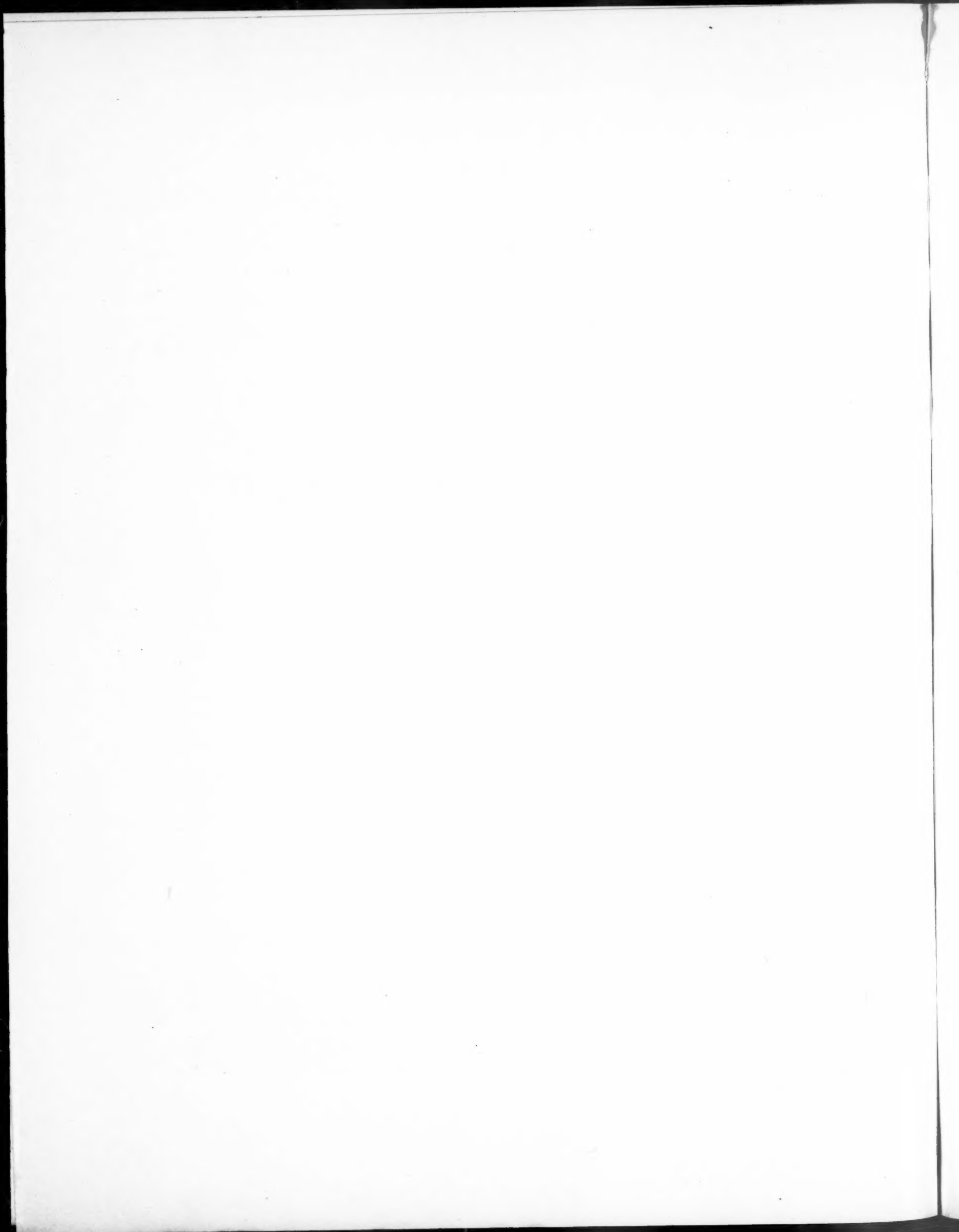






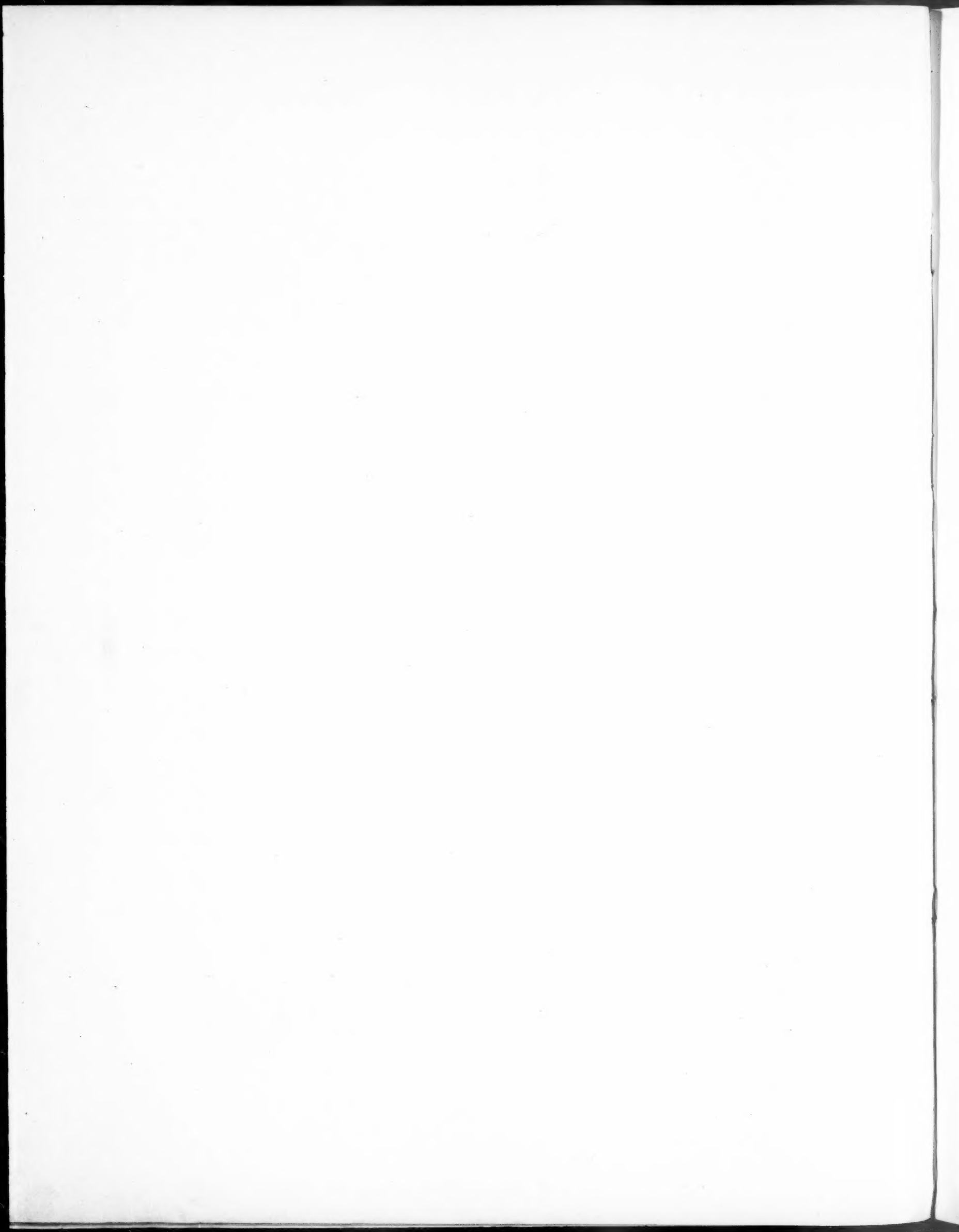
Plate IV. May 1914

UNION CLUB, TRAFALGAR SQUARE, LONDON.

Sir Robert Smirke, R.A., Architect.

*The Union Club, forming with the College of Physicians a complete range on the west side of Trafalgar Square, was built in 1822. It is a very dignified building, displaying both the merits and the limitations of Smirke's design.*

Photo: Bedford Lemere & Co.





Library.



Coffee Room.

Photos: "Arch. Review."

Plate V. May 1914.

UNION CLUB, TRAFALGAR SQUARE, LONDON.

Sir Robert Smirke, R.A., Architect.

*Both in the library and in the coffee-room the original scheme of decoration has been maintained, the rooms remaining very much as they were when carried out in the early part of the nineteenth century. The glass chandeliers are noteworthy.*



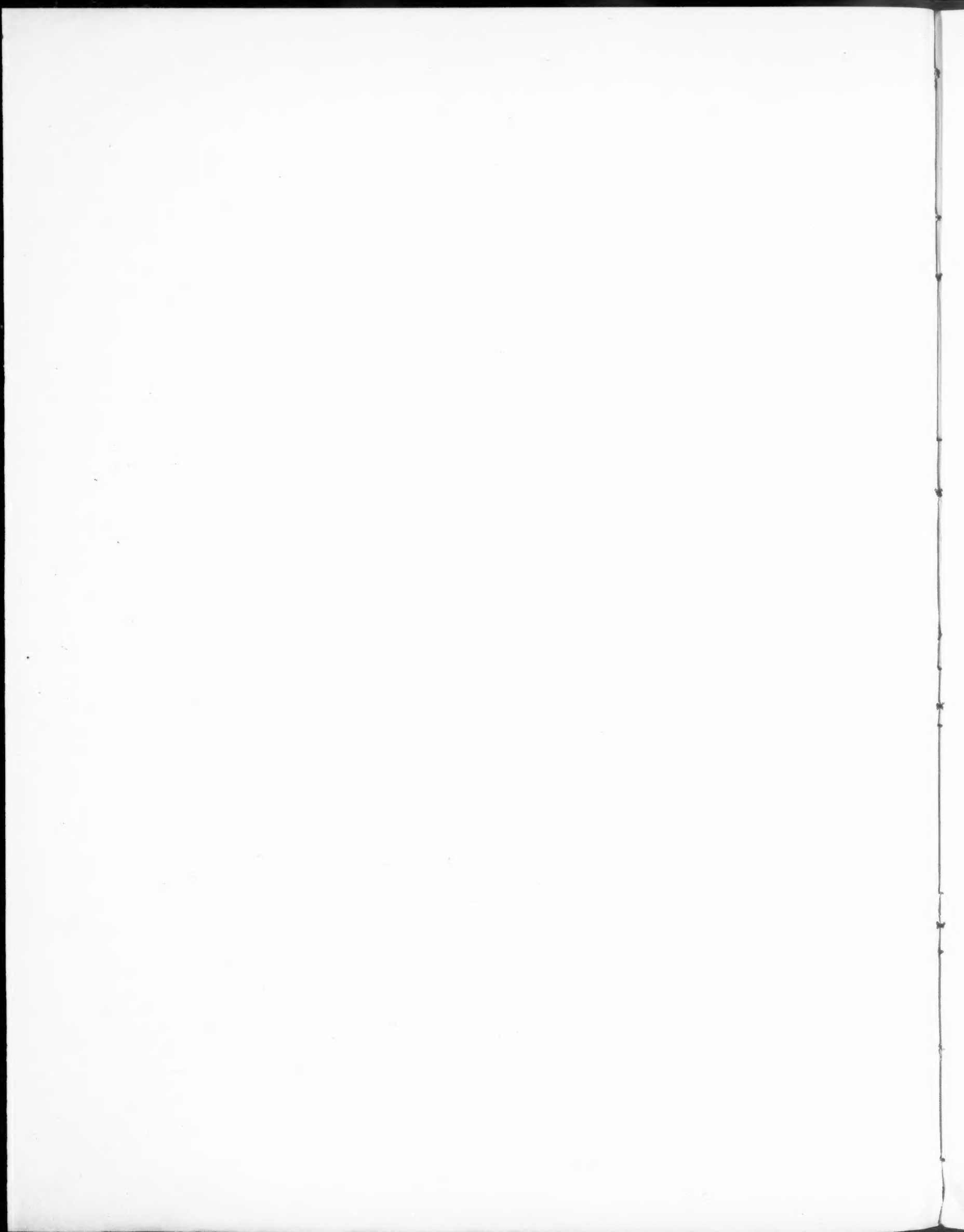




Plate VI May 1914.

THE EXCHANGE, NOW THE CITY HALL, DUBLIN: ROTUNDA.  
Thomas Cooley, Architect.

*This illustration, taken from Mr. Richardson's "Monumental Classic Architecture in Great Britain and Ireland during the Eighteenth and Nineteenth Centuries," illustrates a phase of work closely resembling that of Chambers, but in many respects quite distinctive from the contemporary work then proceeding in England. It was carried out from Cooley's design in 1770.*

Photo: E. Doelree.

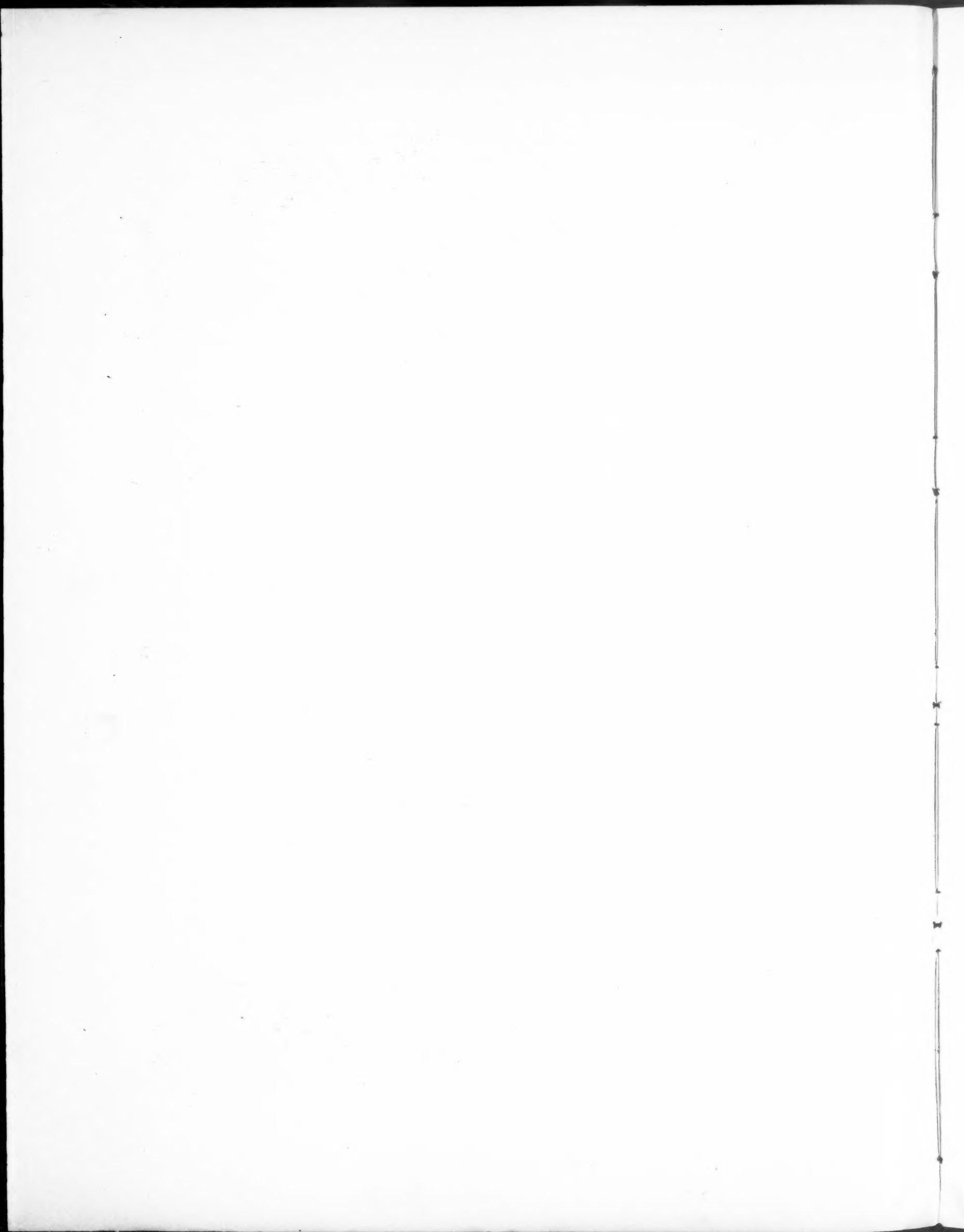






Plate VII. May 1914.

THE HIGH SCHOOL, EDINBURGH: DETAIL OF CENTRAL PORTION.  
Thomas Hamilton, R.S.A., Architect.

*This noble design ranks with St. George's Hall in its superb qualities of massing and dignity. The building is on Calton Hill, and was carried out in 1825-9. The illustration is taken from Mr. Richardson's "Monumental Classic Architecture in Great Britain and Ireland."*

Photo: E. Dockree.

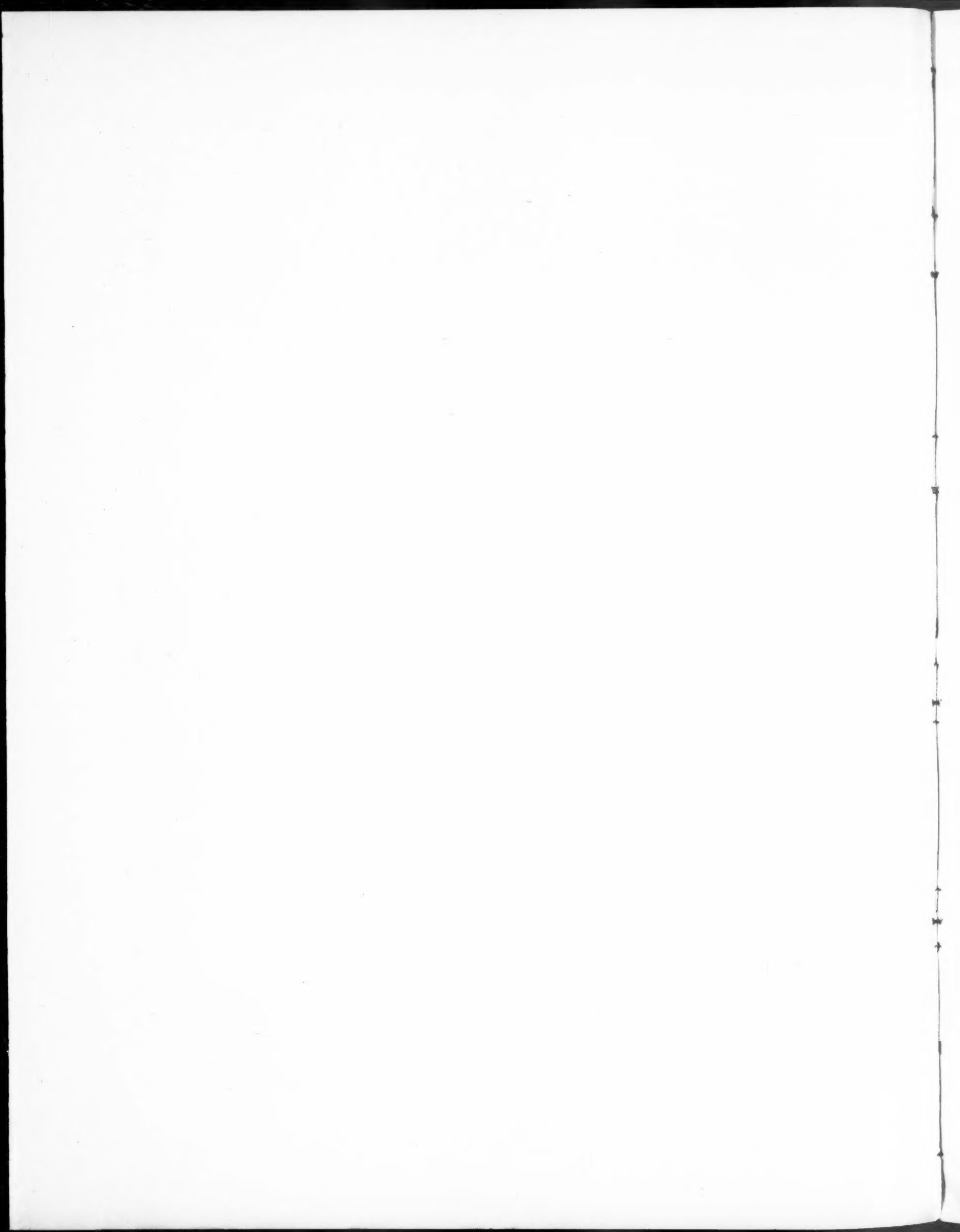




Plate VIII. May 1914.

NELSON'S MONUMENT IN THE CRYPT OF ST. PAUL'S CATHEDRAL, LONDON.

Photo: F. J. Hall.

*This fine monument, here seen in a photograph for the first time (the exposure, owing to the feeble light, having occupied four days), is directly below the centre of the dome. The sarcophagus was made at the expense of Cardinal Wolsey for the burial of Henry VIII.*



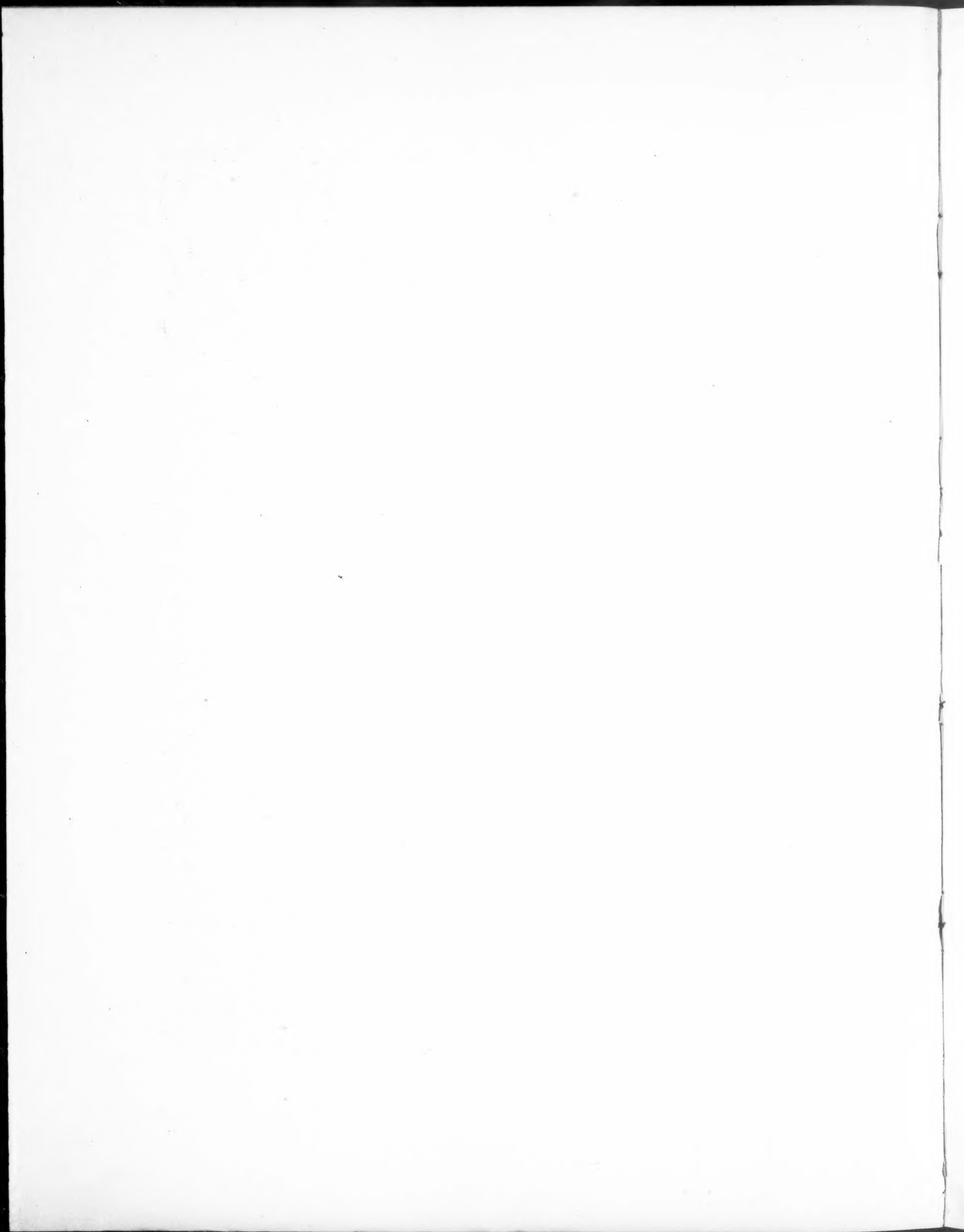




Plate IX. May 1914

MIDLAND ADELPHI HOTEL, LIVERPOOL.  
R. Frank Atkinson, F.R.I.B.A., Architect.

*The façade is characteristic of the large scale on which this great new hotel is planned, and, being entirely of Portland stone, has a fine monumental appearance from every point of view.*

Photo: Bedford Lemere & Co.

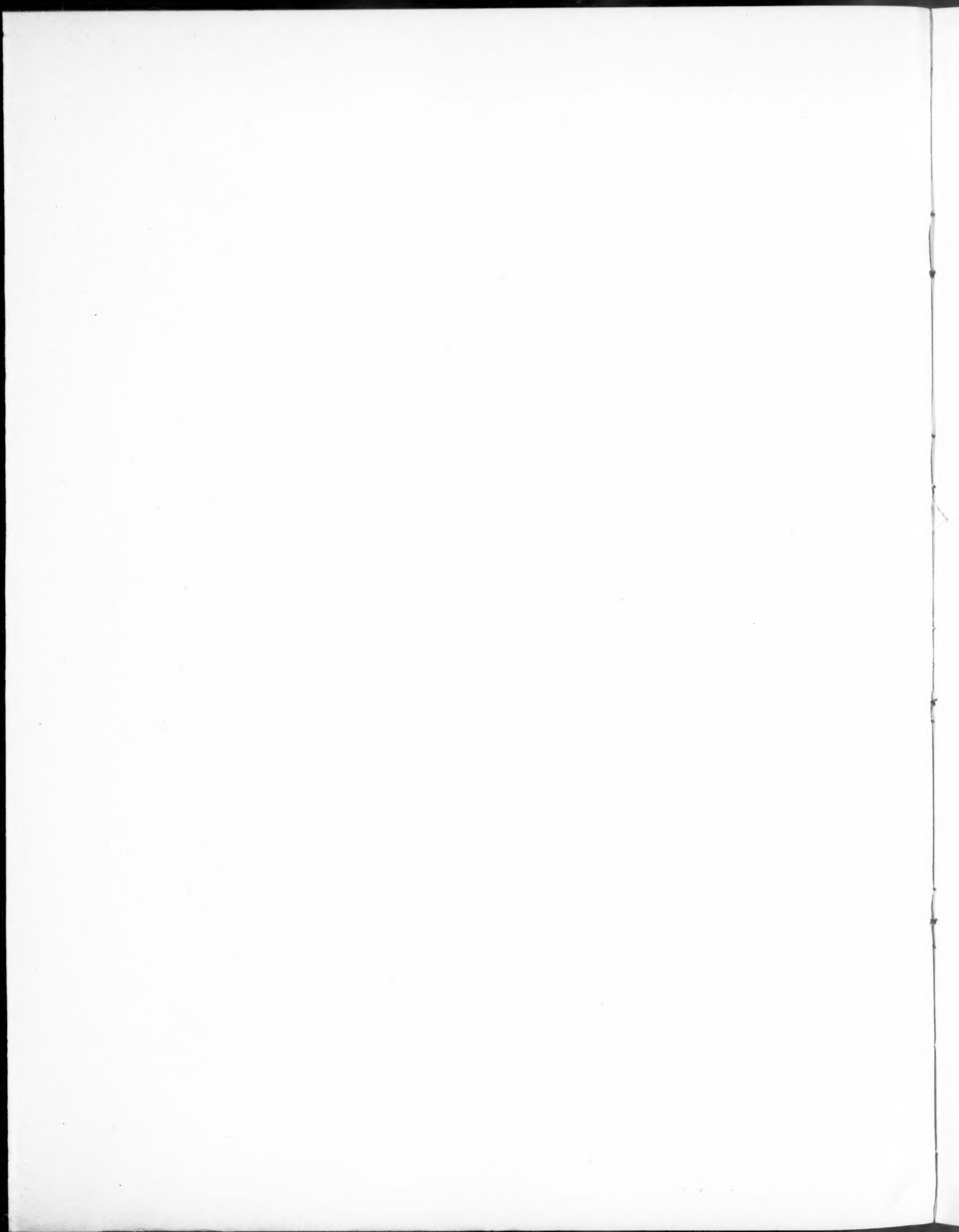






Plate X. May 1914.

MIDLAND ADELPHI HOTEL, LIVERPOOL: SEFTON ROOM.

R. Frank Atkinson, F.R.I.B.A., Architect.

*The panelling is of oak, with dull gilt enrichments. The general colour scheme is blue and gold*

Photo: "Arch. Review."





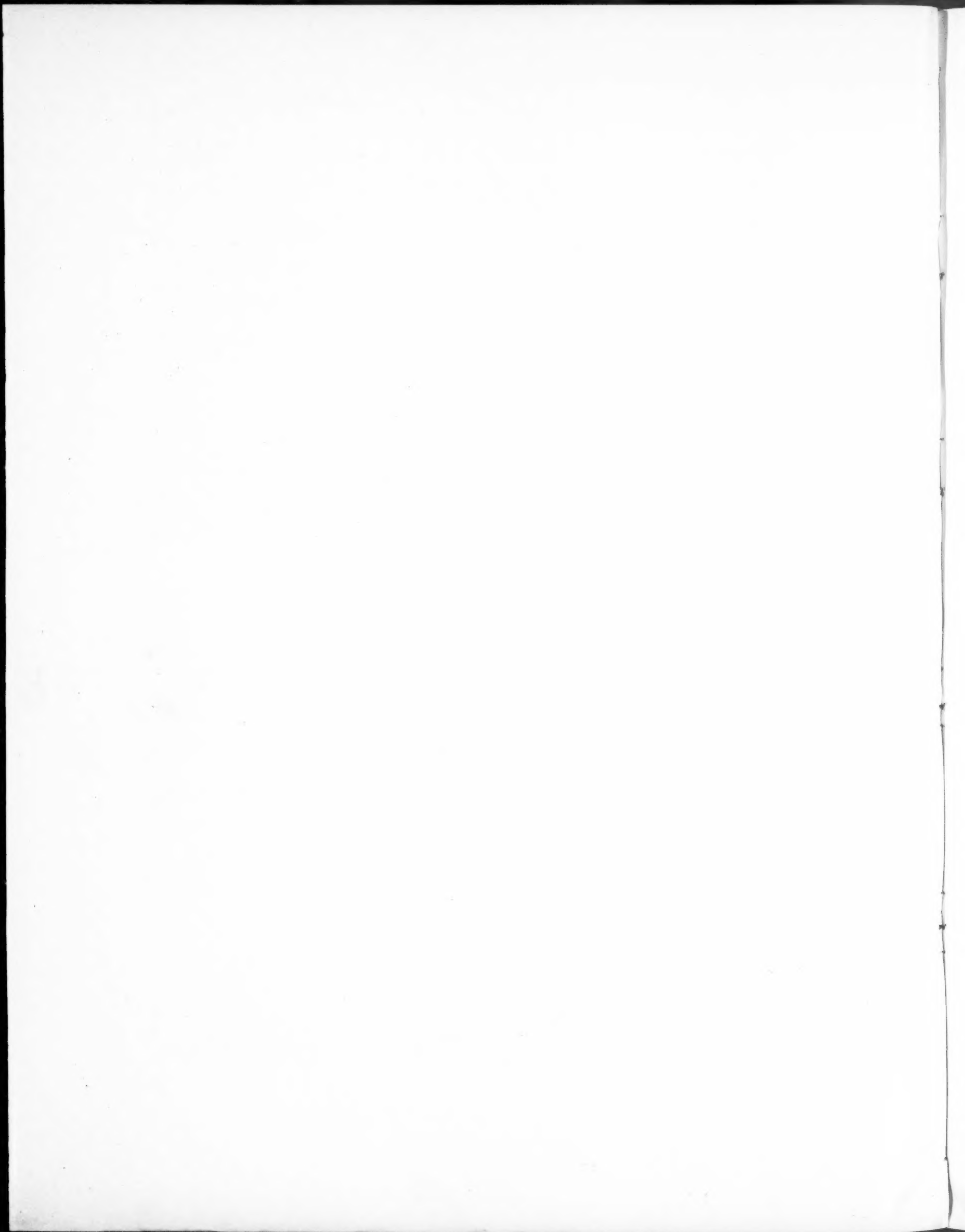
Plate XI. May 1914.

MIDLAND ADELPHI HOTEL, LIVERPOOL: FRENCH RESTAURANT.  
R. Frank Atkinson, F.R.I.B.A., Architect.

*The general tone of this room is very subdued and restful. The walls are paneled with sycamore finished to a silver grey, and inlaid with choice woods which add pleasing touches of colour on the panels and in the friezes over the alcoves.*

Photo: "Arch. Review."







Central Court.



Drawing-room.

Photos: "Arch. Review."

Plate XII. May 1914.

MIDLAND ADELPHI HOTEL, LIVERPOOL.  
R. Frank Atkinson, F.R.I.B.A., Architect.





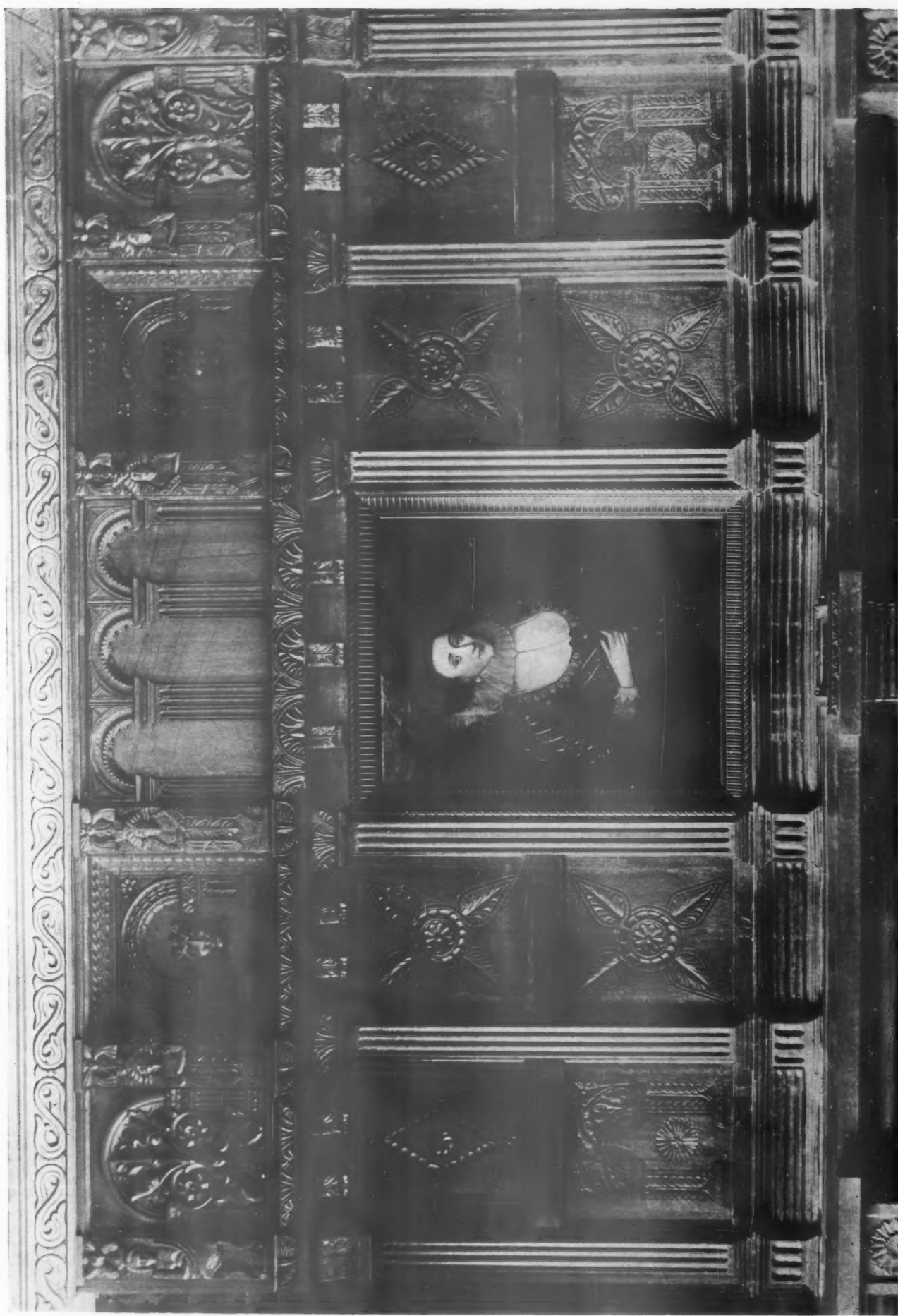
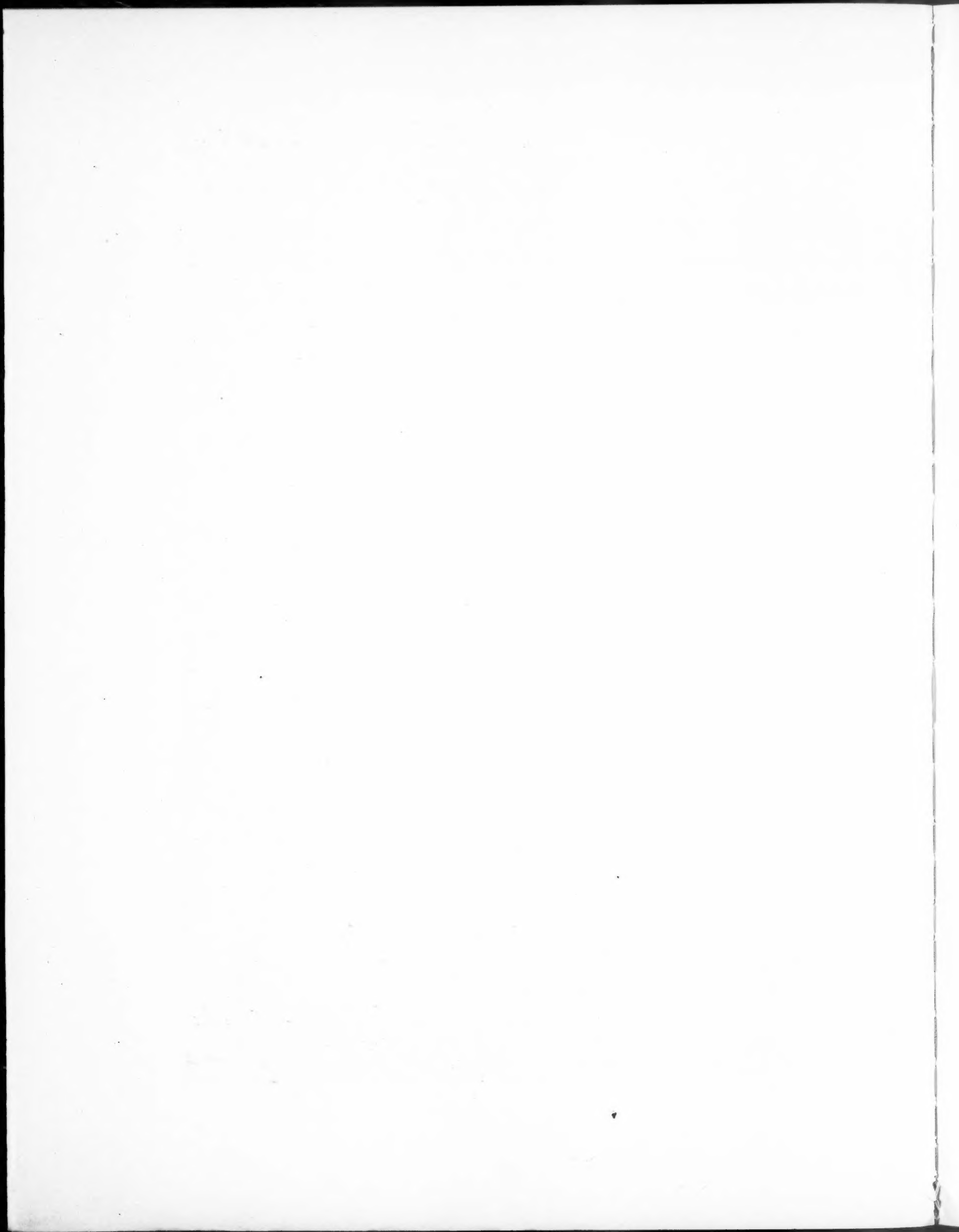


Plate XIII. May 1914.

DETAIL OF CHIMNEYPIECE IN THE OAK ROOM AT CLOPTON, NEAR STRATFORD-ON-AVON.

*The painting in the centre panel is of the Countess of Tolness.*

Photo: Leonard Willoughby.



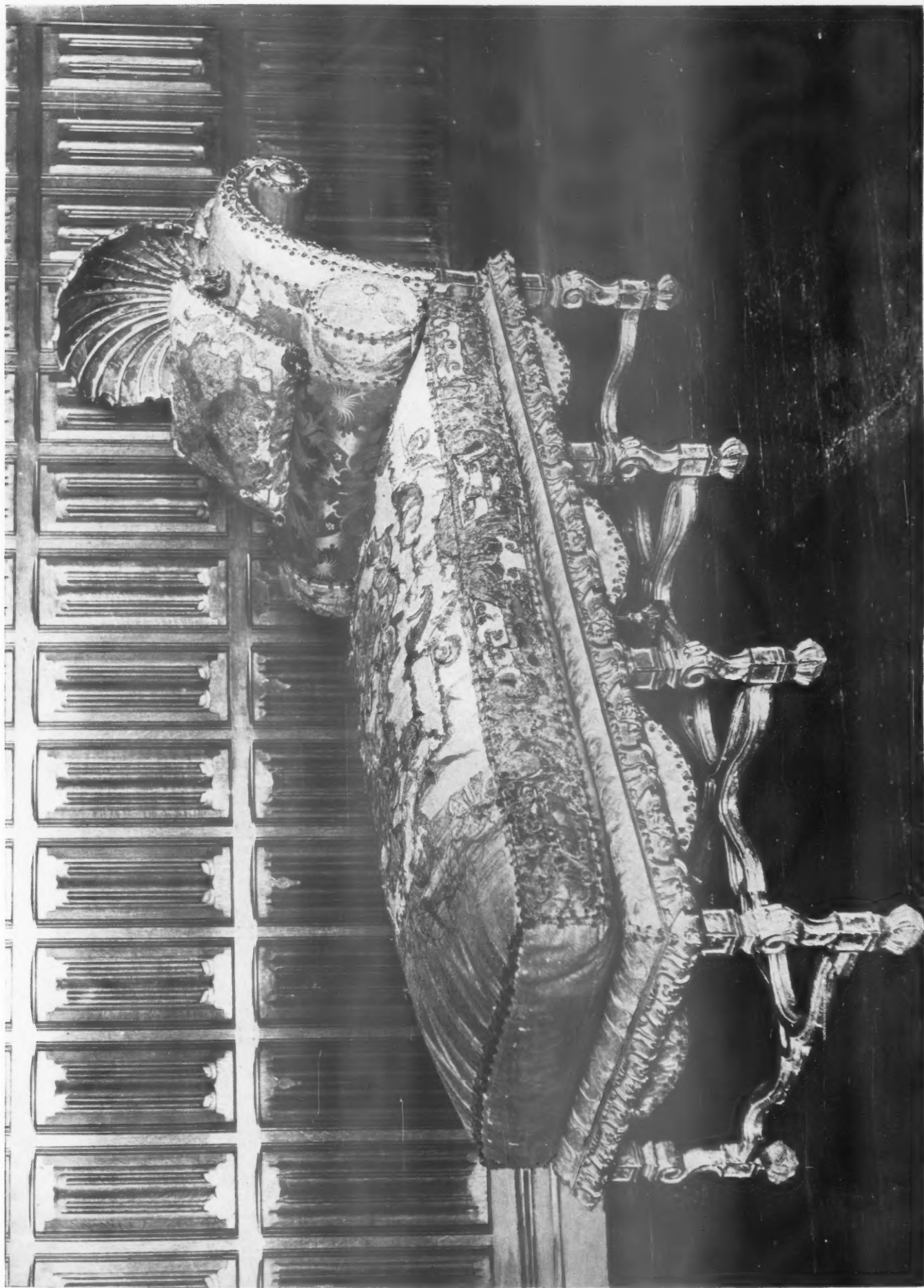


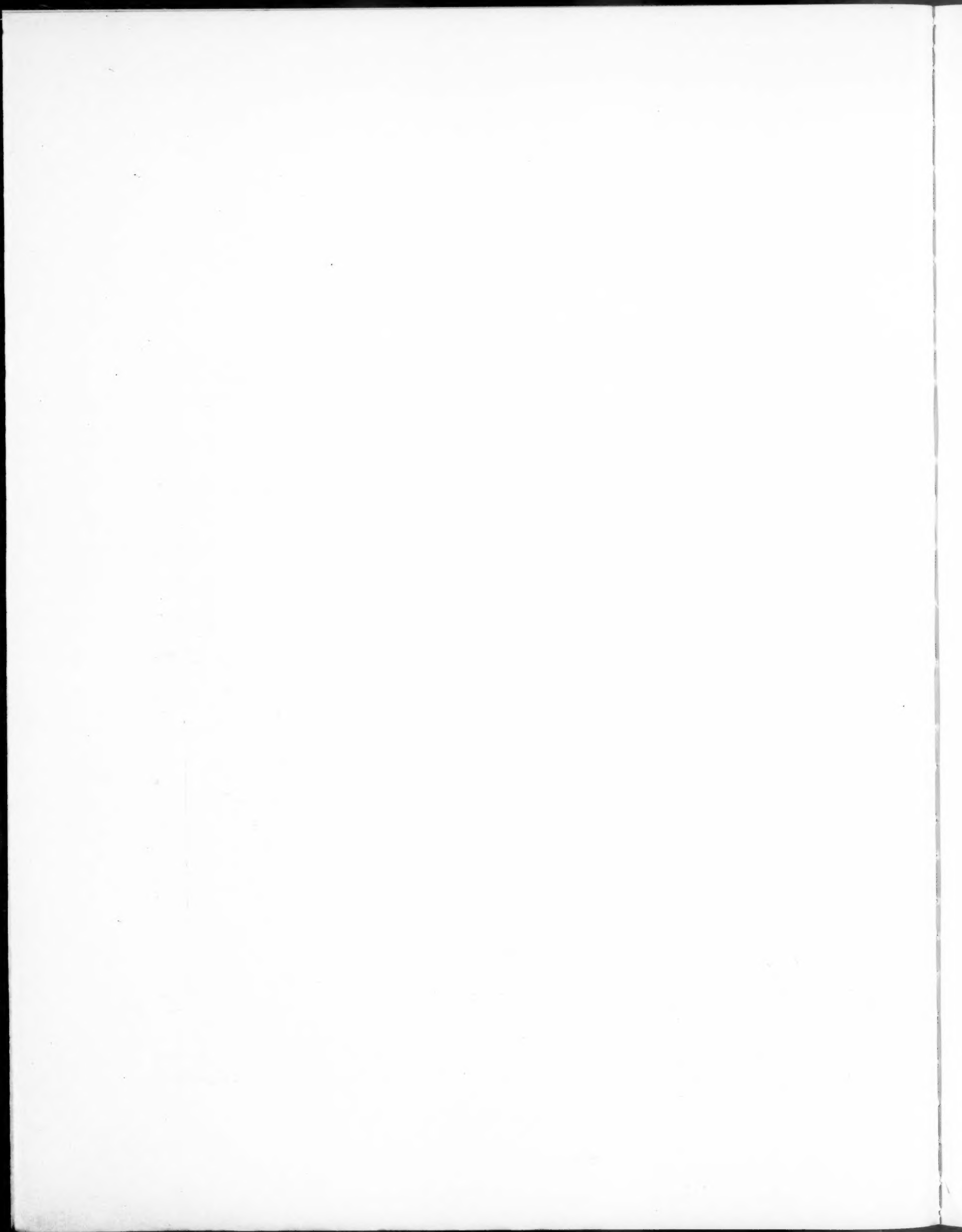
Plate XIV. May 1914.

DAY BED, PENSURST PLACE, KENT.

*This is in what is called "Queen Elizabeth's Room." Like other pieces of furniture in the same apartment, however, it dates from the end of the seventeenth century. It is of walnut, gilt, the coverings being of rose damask and black velvet.*

Photo: Leonard Willoughby.

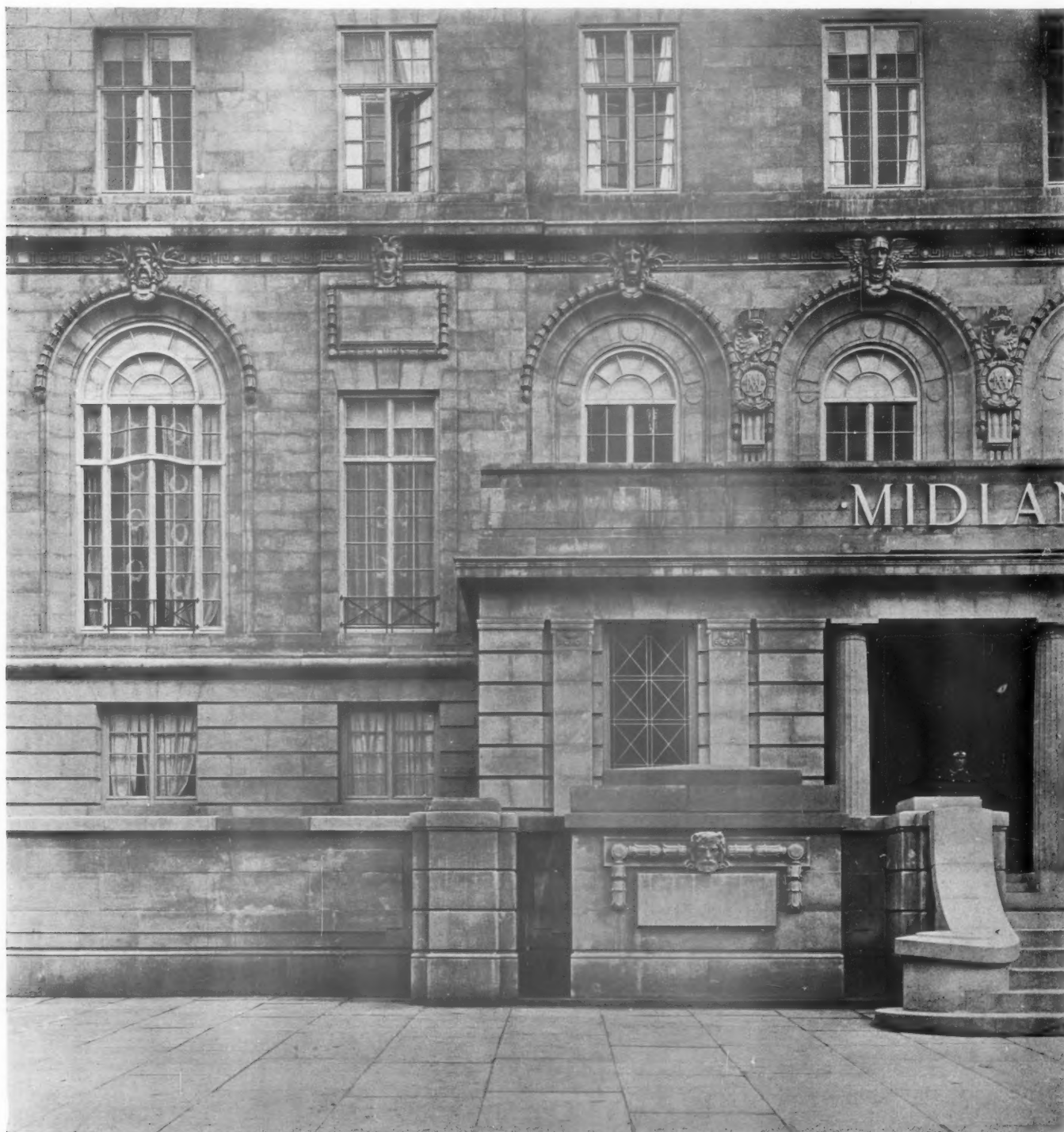




## THE MIDLAND ADELPHI HOTEL, LIVERPOOL.

IN THE ARCHITECTURAL REVIEW for May 1912 a description was given of the new Midland Adelphi Hotel at Liverpool, together with photographs of such portions of the building as had at that time been completed. In the present issue are published a further series of illustrations, showing the chief rooms in the completed building, which was formally opened to the public on March 14th. In connection with the present illustrations it may be as well to re-state, briefly, the conditions which confronted the architect, Mr. R. Frank Atkinson, F.R.I.B.A., and to explain the general scheme which he has evolved out of them.

The site is a triangular one at the junction of Brownlow Hill and Copperas Hill with Ranelagh Place. The Adelphi Hotel has occupied this site for the past hundred years, the building which the present structure supplants having been erected in 1876. The ground rises rather steeply from west to east, and this has necessitated very careful consideration in respect of the planning, so as to afford the maximum of convenience in working. The arrangement of the plan is on the simplest and broadest possible lines, all the principal rooms being practically multiples of a unit square of 14 ft. 3 in. The first portion of the hotel to be erected comprised the rear block, which was opened in April 1912.

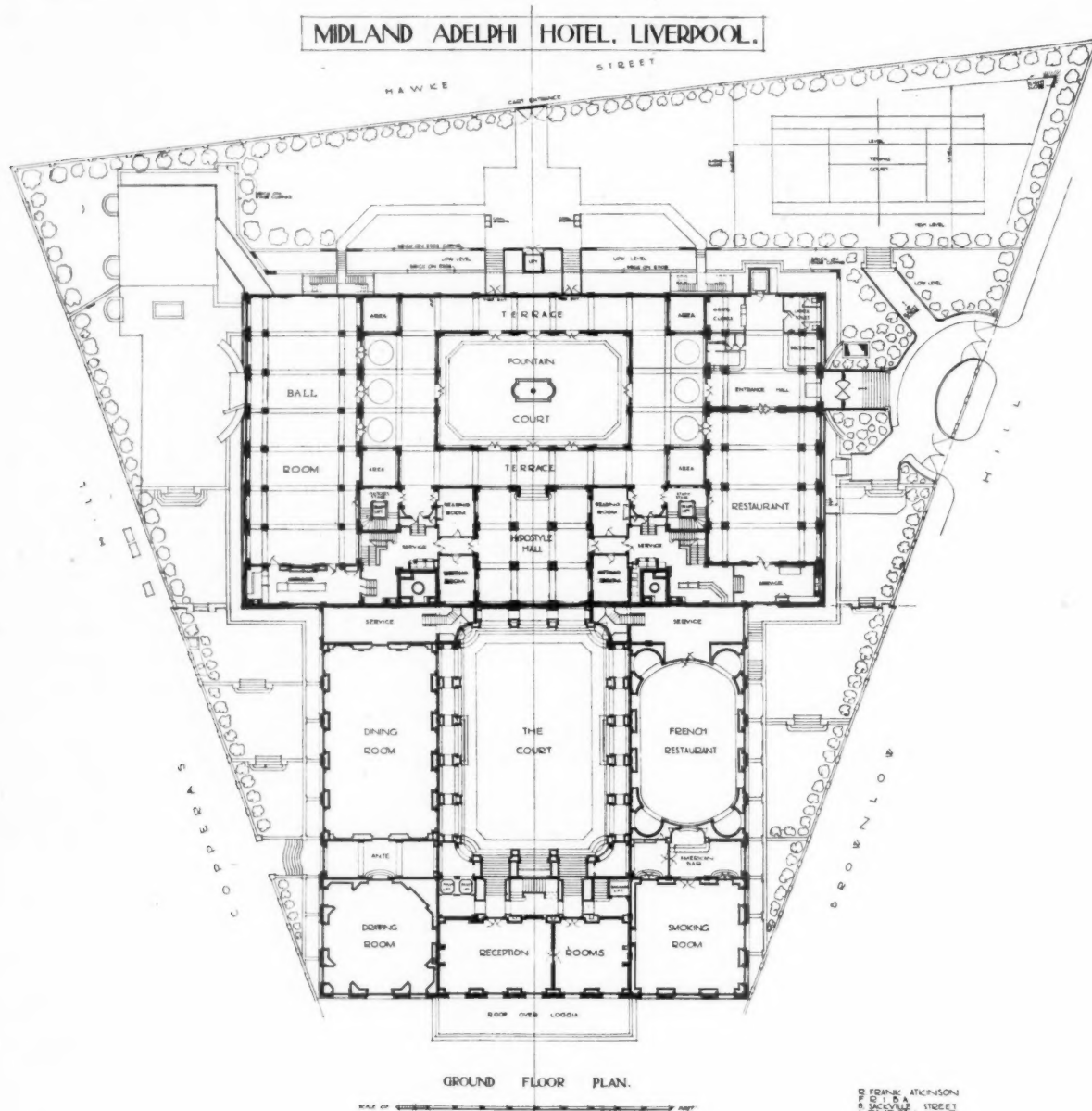


MIDLAND ADELPHI HOTEL, LIVERPOOL: DETAIL OF FAÇADE.  
R. Frank Atkinson, F.R.I.B.A., Architect.

Work was then commenced on the front portion, upon the completion of which certain rooms which had temporarily been used for restaurant and dining purposes were re-adapted to accord with the ultimate scheme. As will be seen from the accompanying plan, the building is laid out on a very large scale, and the principal rooms are so disposed that the utmost dignity of effect is secured. The centre of the hotel is a square apartment called the Hypostyle Hall, which was illustrated in the issue already referred to. Leading out of this, to the rear of the building, is a terrace around a fountain court, from which

enters the main court of the hotel, on one side of which is the French Restaurant and on the opposite side the Sefton Dining-room, while at the front of the building are a drawing-room and a smoking-room—large square apartments occupying the corners—with two reception-rooms arranged in between them. Owing to the rise in the ground the entrance hall and vestibule come below the latter.

In considering the general disposition of the plan we have started from the centre outwards. In now proceeding to deal in some detail with the newly completed portion we may



terrace access is gained on one side to the ball-room (first used as a grill-room), and on the other side to a restaurant and various reading and writing rooms.

The original project for the building was shown on the plan published in *THE ARCHITECTURAL REVIEW* for May 1912. This included two circular orangeries on the north and south sides of the building, axially in line with the fountain court, together with a large ball-room and reception rooms at the rear. So far, however, these latter have not been erected, and it seems likely that some years will elapse before they are carried out. The plan on this page shows the building as it actually exists. Leading down from the Hypostyle Hall one

reverse the order by starting from the main entrance on the west side. The façade itself claims first attention. It rises to a height of no less than 117 ft., and is a cliff-like mass of Portland stone walling, very flatly treated for the most part, but having some rich carving at first-floor level, and a fine open colonnade extending up between the third and fourth floors. The architect has discarded all the customary trappings of modern hotel architecture, and has produced a fine monumental piece of work, which will gain in effect as the years go by (see Plate IX).

The entrance hall is lined with French stuc and marble, and has some well-designed bronze lamps and door-fittings. It forms





A PRIVATE DINING-ROOM.

a very dignified entrance, and the stairs leading up to the central court add greatly to its appearance. The court itself is very large, being no less than 90 ft. by 70 ft. It is not, however, an architectural success, being rather hybrid in its ornamentation; moreover, the filling in of the central portion of the ceiling is unsatisfactory in appearance. Quite different in architectural value are the French Restaurant and the Sefton Room, illustrated on Plates X and XI. The former especially is a very successful room, its architectural treatment and its colour scheme being alike excellent. The walls are panelled with sycamore, finished to a beautiful silvery grey tone, and inlaid with choice woods, which add bright touches of colour on the panels and in the friezes (composed of boy figures joined by garlands of flowers) over the alcoves at the corners of the room. The alcoves are treated with treillage, which has been gilded. The hangings to the windows are of a delicate shade of rose, and the floor is covered by a beautiful carpet of a similar tone.



ENTRANCE HALL.



GRILL-ROOM.

In the Sefton Room the walls are panelled in oak, the mouldings and carved enrichments being of a dull gold finish. The ceiling comprises some rich plasterwork enclosing a central oval compartment painted with clouds, the prevailing tones of the ceiling being blue and gold. A number of crystal electroliers add an air of gaiety to this room, which also has a very striking carpet of a beautiful blue colour crossed by bands of old gold. The general scheme of decoration is Louis XIV in character, and one remarks in the room some effective furniture in this style.

The drawing-room is French Empire in style. This room is almost entirely of a golden yellow tone, with the exception of the carpet, which is mainly of a soft blue colour. The decorations and furniture of the room have been modelled on those to be seen at Fontainebleau, and there is a sense of completeness about the apartment which is extremely satisfying.

The smoking-room, on the opposite corner of the main front, is framed in oak with red morocco leather panels, a red carpet, and oak chairs having red leather coverings. The oak chimneypiece forms a focus of interest, and is intended eventually to have a decorative painting in the panel above the mantelshelf.

Stairs lead down from the entrance-hall to a lounge, opening off which are a grill-room and an entertainment suite, while below these rooms are provided Turkish and swimming baths, racket courts, and other such luxurious appointments as the modern hotel rejoices in.

Ascending to the first floor, one comes at once upon the bedrooms and sitting-rooms, of which altogether there are more than three hundred in the hotel. A similar treatment has been carried out on all the main floors, and therefore it will only be necessary to give one description for the whole. The corridors are lined with marble; they are free from all mouldings, relief

being obtained by shallow sunk panels. The doors of the rooms are of plain mahogany, and finished flush with the wall surface. In this way the utmost cleanliness is easily maintained. On the principal floors the rooms are arranged in suites, mostly comprising a sitting-room, a bathroom, and a bedroom, these being grouped around a small lobby, the door of which opens on to the corridor. By this arrangement the utmost privacy is secured in the suites, and, what is of particular importance, the greatest possible amount of quiet is obtained. The bedrooms have elegant furniture and fittings, the latter including a fitment of wardrobes and lavatory basin (with hot and cold water) as part of the structural decoration. The bathrooms have walls and floor covered with tiles, the fittings being of the most modern description. In the sitting-rooms many varieties of styles have been adopted, some based on English work of the early part of the eighteenth century, others on late Chippendale models, with Chinese furniture and hangings; others again according to French models. Everything, indeed, that can go to satisfy modern taste and convenience is provided in this great hotel. Needless to say, numerous lifts provide access to the many floors, while electric clocks are installed throughout, and in every bedroom there is a telephone connecting with an exchange, so that the visitor can at once get into touch both with the hotel staff or with anyone else outside.

The general contractors for the building were Messrs. William Thornton & Sons, of Liverpool. Messrs. Hampton & Sons were responsible for the decoration of the French Restaurant, the smoking-room, and some of the sitting-rooms, and also supplied the whole of the furniture for the bedrooms. Messrs. Waring & Gillow carried out the drawing-room, the main court, reception-rooms, grill-room, and several of the sitting-rooms of the suites. Messrs. H. H. Martyn & Co., Ltd., carried out the decoration of the Sefton Room, and were responsible for the

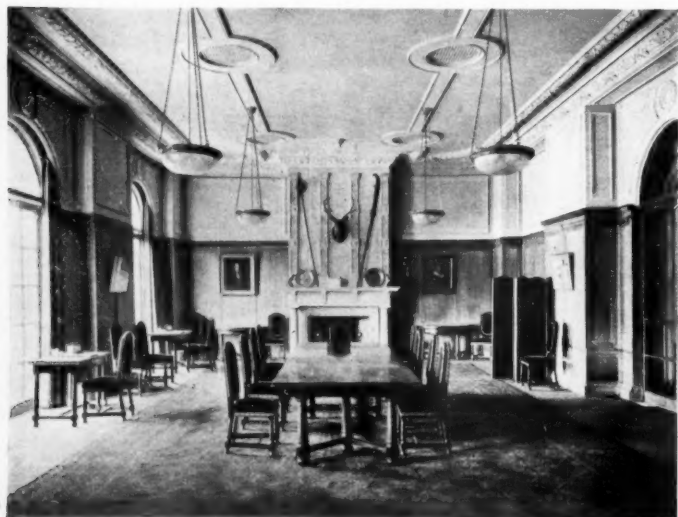
whole of the stone carving, a good example of which is shown by the illustration on page 127. Messrs. Ben Henry Johnson & Sons were responsible for the specially designed hollow reinforced concrete flooring, the patent fire- and sound-proof partitions and walls, the reinforced concrete staircases, and the "stuc" in the entrance hall. They also carried out the whole of the plain and decorative plasterwork (with the exception of one ceiling), the ornamental plasterwork (including that in the main court), the French Restaurant (where the alcoves

have walls and treillage treated with fibrous plaster), the drawing-room, and the private dining- and sitting-rooms. The electrical fittings were supplied by The General Electric Co., Ltd., J. W. Singer & Sons, and The Bromsgrove Guild; The General Electric Co. having been responsible for the crystal glass fittings in the Sefton Room, the flambeaux in the main court, the billiard-room lighting fittings, and the bulk of the fittings in the suites. Art metalwork was executed by J. W. Singer & Sons and The Bromsgrove Guild, the latter having been responsible for the fine exterior bronze work. Lifts were installed by The Otis Elevator Company. The whole of the marble work, including that in the entrance hall, the main court, the corridors, staircase, swimming bath, and bedroom mantelpieces, was executed by Messrs. H. T. Jenkins & Son. Messrs. Fryers, Ltd., were responsible for the decoration of the lounge. The heating (on the "panel" system) and ventilating, and

the cooking and laundry plant, were installed by Messrs. Richard Crittall & Co., Ltd., who also were responsible for the hot-water service, the automatic fire-hydrant and sprinkler system, and the system of electrically-driven vacuum cleaners, with plugs at various points in the corridors to which flexible hose attachment can be made. The plumbing and sanitary work was carried out by Messrs. Davis, Bennett & Co. Messrs. Thomas Faldo & Co. executed the asphalt work, Messrs. Richard Moreland & Son, Ltd., supplied and erected



A Bathroom.



Reception-room.



Smoking-room.

MIDLAND ADELPHI HOTEL, LIVERPOOL.



the steelwork, and Messrs. Higgins & Griffiths carried out the electric light and power installations. The Portland stone was supplied from the quarry of Mr. F. J. Barnes; glazed bricks were supplied by Messrs. Brookes, Ltd.; wall and floor tiles by Messrs. Simpson & Sons and Rust's Mosaic and Tile Company; grates by The Well Fire Company and Messrs. Thomas Elsley, Ltd.; door furniture by Messrs. Bricard & Co., of Paris; locks by Messrs. Charles Smith, Sons & Co.; boilers by The Stirling Boiler Company; clocks by The Synchronome Company and Messrs. Mappin & Webb; and cloakroom fittings by Messrs. John P. White & Sons, Ltd.

## BOOKS.

### A REPRINT OF LETAROUILLY.

THE plates in this portfolio are carefully-executed line blocks made from the original engravings. The result is extraordinarily good, and the publisher may be congratulated upon it. The exact quality of an engraving can never be attained in a reproduction such as this, but any process which makes it possible for famous drawings to be published in a comparatively cheap form is to be welcomed.

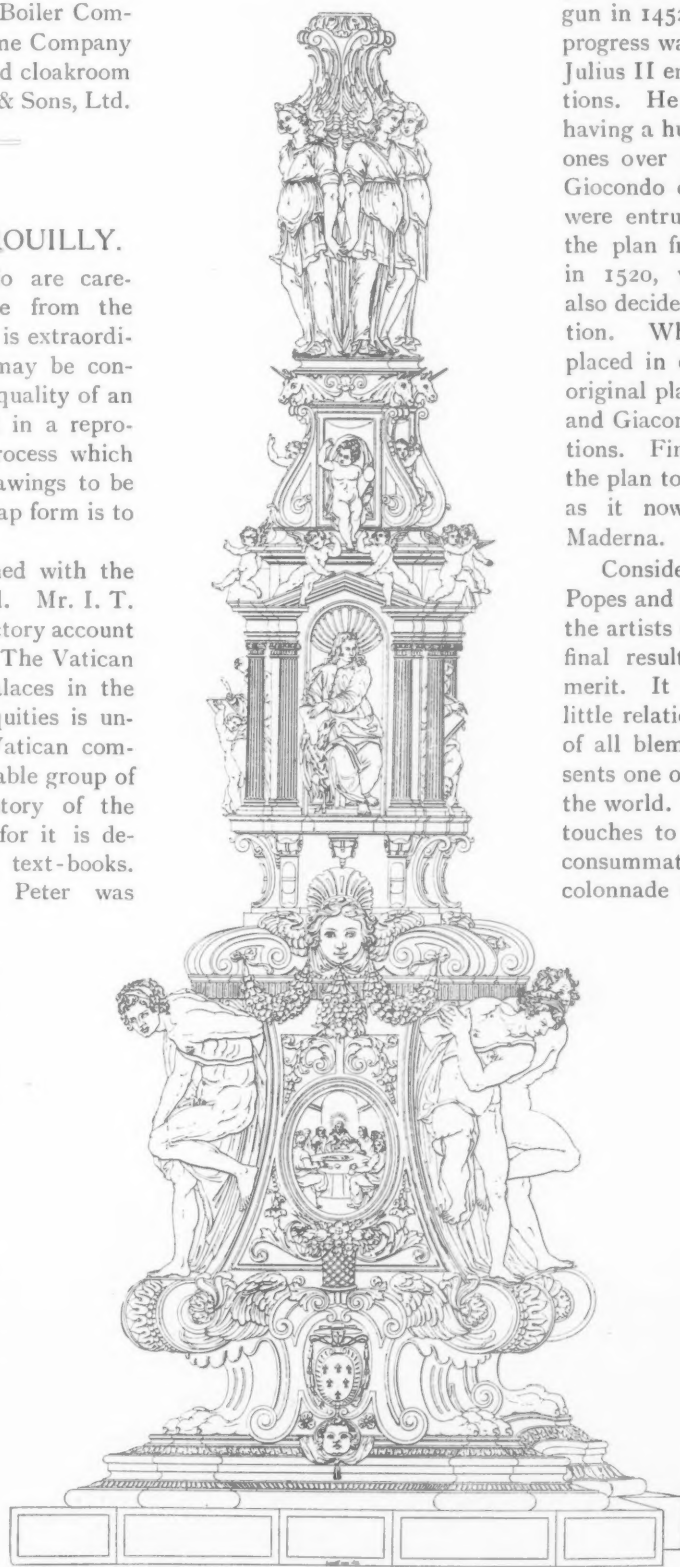
The illustrations are concerned with the Vatican and St. Peter's Cathedral. Mr. I. T. Frary, who writes a short introductory account of these buildings, tells us that "The Vatican is one of the most extensive palaces in the world and its collection of antiquities is unrivalled. St. Peter's and the Vatican comprise the greatest and most valuable group of buildings on earth." The history of the cathedral is fairly well known, for it is described in many architectural text-books. The ancient Church of St. Peter was founded by the Emperor Constantine in the fourth century. This occupied part of the site of the splendid circus of Caius Caligula and Nero, an immense structure of which a view is given on the first plate. This theatre was considerably larger than the Colosseum, not elliptical on plan, but formed as a long rectangle having one end semi-circular and the other shaped in a slight concave curve with a tower at each side of it. The exterior was arranged in three storeys, the first arcaded, the second plain with small windows, and the third columnar; the whole being crowned with a large cornice or parapet, which latter bounded the flat roof—a magnificent promenade. It seems unfortunate that Constantine could not have placed his cathedral somewhere else. He was doubtless animated by a

hatred of the very name of Nero, that admirable patron of architecture whose reputation has suffered so much at the hands of Tacitus and other purely literary historians. The evil that Nero did lived after him, but Constantine was obviously determined that the good should be "interred with his bones."

When the original basilica fell into a ruinous condition, Pope Nicholas V commissioned Bernardo Rossellino to draw plans for a new edifice, and the work was begun in 1452; but on the death of the Pope no progress was made for about fifty years, when Julius II engaged Bramante to resume operations. He adopted the plan of a Greek cross having a huge central dome and four smaller ones over the arms. Upon his death Fra Giocondo da Verona, Raphael, and Sangallo were entrusted with the work, and changed the plan from a Greek to a Latin cross, and in 1520, when Peruzzi was called in, he also decided definitely upon the latter formation. When, however, Michelangelo was placed in charge, he reverted to Bramante's original plan. After his death in 1564 Vignola and Giacomo della Porta continued the operations. Finally Pope Paul V again changed the plan to a Latin cross, and the west façade as it now stands was erected by Carlo Maderna.

Considering the vacillation of the different Popes and the conflict and mutual jealousy of the artists employed, it is remarkable that the final result is of such a high standard of merit. It is true that the small domes have little relation to the west façade, but, in spite of all blemishes in its design, St. Peter's presents one of the most impressive spectacles in the world. It was fortunate that the finishing touches to the building were made by such a consummate master as Bernini, whose great colonnade enclosing two sides of the Piazza di San Pietro is a work of profound genius. The building owes half its dignity to this forecourt and approach, and it is noteworthy how exceedingly poor in comparison was Michelangelo's scheme (represented on Plate 4) of isolating the cathedral and placing it in the centre of a great square.

Concerning the Vatican Mr. Frary tells us that "As early as the year 300 a Papal residence was erected on the Mons Vaticanus by Pope Symmachus, but it was not until the time of Nicholas V (1447-55) that the Palace assumed any importance architecturally. He determined to make it the greatest palace in the world, and during his life completed some of its most important parts, including the Stanze (afterwards decorated by Raphael) and the rooms now known as the



LOWER PART OF SILVER CROSS GIVEN BY THE CARDINAL FARNESE TO ST. PETER'S ROME.

(From a Reprint of Letarouilly's "Vatican and St. Peter's")



Appartamento Borgia. The Sistine Chapel, decorated by Michelangelo, was erected by Sixtus IV (1473-81) and the Belvedere or Garden House by Innocent VIII (1486-92). Bramante, during the reign of Julius II, united this latter with the palace by means of a great court and constructed the Loggia around the Cortile di San Damaso, one side of which was afterwards decorated by Raphael and his school. In 1540 Paul III founded the Pauline Chapel and Sixtus V, by the erection of the library, divided Bramante's Court into two parts. The Scala Regia in the Pope's Palace was designed by Bernini."

This Scala Regia (represented on Plate 65) is of an extraordinary design. The Ionic order which Bernini employs has its architrave parallel to the slope of the stairs, and the result is not altogether happy.

The first twenty plates deal with the cathedral, and the next twenty-five are apportioned to Raphael's work in the Court of the Loggia. His decorative treatment of vaults and pilasters is of a somewhat licentious order, for his facility as a draughtsman was so great that he could never resist the temptation of introducing little pictures in places where they distract from the value of the pattern as a whole, giving a kind of scrap-book effect. Ten plates are devoted to illustrations of the Pontifical Palace and five to the Villa Pia, whose highly over-decorated exterior is well portrayed in Plate 68.

We reproduce on the preceding page a fine illustration of a silver cross, which is included among the plates.

*"Le Vatican et la Basilique de St. Pierre de Rome." By Paul Letarouilly. 70 plates. 22½ in. by 14½ in. Cleveland, Ohio: J. H. Janson, publisher, 323-4 Caxton Buildings. Price £3 15s. net.*

### A NEW HISTORY OF ARCHITECTURE.

THIS new history of architecture, issued by The International Correspondence Schools, is attractively got up, though one may remark that it is so exceedingly stoutly bound as to positively invite rough usage! Its covers are fashioned of board a good eighth of an inch thick, while its back is leather of the crocodile or some other animal of an appallingly tough skin, from which we may assume that it is a history, like the history of Thucydides, which is obviously intended to be "a possession for all time." In his preface Mr. A. W. S. Cross says: "The object of this work is to outline, in a clear, concise, and definite manner, the national characteristics of the architecture of different countries at various periods of their history; in addition, to indicate some of the chief causes and influences that determined them. . . . As this work is primarily intended to be an elementary text-book for architectural students, the subject has been treated in simple language and readable form, free, as far as possible, from all technical terms not defined or otherwise clearly explained by the context of the passage in which they occur." It is difficult to sum up the whole course of architecture in a brief two hundred

pages, about half of which are taken up with illustrations, and Mr. Cross has necessarily been prevented from giving more than a very summary account of such features as the Orders. The illustrations are of several kinds. In the first place there are a few coloured plates, chiefly of decorative motifs; secondly, there are a large number of photographs, well selected; thirdly, there are line drawings. These last are clear and accurate, especially those dealing with Gothic architecture, but exception must be taken to the representations of Greek ornament: the egg-and-dart moulding is in some cases very badly drawn, while the guilloches can only be described as Celtic. It is unfortunate that the names of the architects of important buildings illustrated do not always appear at the foot of the plates themselves (as they should), or at least in the text. For instance, we have a description of the Paris Opera House, but no mention of Garnier; we have illustrations of the Glyptothek and City Gate at Munich, but not a word about von Klenze. This, however, is not part of a consistent policy, for the names of Visconti, Lefuel, Lemercier and much lesser architects appear in the text.

A decided merit in the volume is that Mr. Cross has adopted the view that the faculty of describing architecture is well worth acquiring; he gives succinct descriptions of the chief features of the buildings passed in review. A building which a student has taken pains accurately to describe may linger longer in the memory than one which he has merely sketched, for sketching is so often a mechanical process unaccompanied by any analysis of architectural features.

The great danger of very short histories of this kind is that they are apt to degenerate into "cram-books." This is not a charge which could be justly brought against the present volume. Mr. Cross has tried to treat his subject in a comprehensive manner, and while condemned to a necessary brevity, has yet shown considerable skill in picking out the facts which are most relevant. His remarks on general history have been confined to such as would throw light upon the social conditions which had some influence in the determination of architectural forms. At the end of the volume there are some useful sets of examination questions.

*"History of Architecture." By Alfred W. S. Cross, M.A. Cantab., F.R.I.B.A. London: International Correspondence Schools, Ltd., International Buildings, Kingsway, London. 9 in. by 6½ in.*



HOUSE AT GREENHAM COMMON, NEAR NEWBURY: VIEW IN GARDEN.

### GARDEN AT GREENHAM COMMON.

THE accompanying illustration shows a view in the garden of Mr. J. H. Bowman's house at Greenham Common, near Newbury, a series of photographs of the main features in which were given in THE ARCHITECTURAL REVIEW for November 1913. The view now published shows the little garden house adjoining the lower lawn, and the steps leading up to it from the kitchen garden.

## THE ARCHITECTURAL REVIEW.

### "BORROWING IN ARCHITECTURE."

REFERRING to Mr. March Phillipps's paper on "Borrowing in Architecture," read before the Royal Institute of British Architects on March 23rd, Mr. Walter H. Godfrey writes:—

"The attitude of the audience of architects towards the lecturer was one of a sympathetic indulgence which was quite consistent with a complete scepticism regarding Mr. Phillipps's by no means novel theories. As far as I could judge, however, the lecturer was quite sincere in his desire to expose the erring ways of the profession, and I should like therefore to ask his serious reply to the following questions.

"Mr. Phillipps sought in the main to establish three propositions. The first was that there is an absolute incompatibility in the appearance of the principles of the lintel and the arch in one architectural composition. Second, that the design or outward appearance of a building should express simply its functional or constructive qualities, and as a corollary our modern steel and concrete buildings should not be clothed in Classic detail, but should frankly reveal the material, which, so he asserted, could be decorated in consonance with its purpose. And, third, he endeavoured, in certain semi-political passages, to show that the workmen themselves should be the designers, and should not be hindered by the 'academic' architect from expressing their inherent artistic conceptions, in the buildings which they themselves raised.

"Now, with regard to the first proposition, which was presented in the form of an *ipse dixit* assertion by the lecturer, I should like to ask this question. Without requiring Mr. Phillipps to make good his view in the case of every building of the Roman period or of that of the Renaissance (buildings which the world has learned to regard with an intense and even reverent admiration), I would ask him whether or not he would agree that the artist is greater than the material or medium in which he works? Is spirit greater than matter, and is it not the artist's creative power in composition and design which establishes the beauty of a work of art, and not the merely theoretical conditions laid down by critics? Is it impossible for the forms of the beam and arch to be linked together in a masterpiece, provided the man who attempts it is an artist of the most supreme type? And must we not confess, unless we would set ourselves against the universal opinion of those who feel the beauty of architecture most keenly, that this has been done a thousand times already?

"With regard to the second proposition, if for the sake of argument we accept the first part, will Mr. Phillipps explain what principle other than that of the beam is comprised in steel and concrete construction? And why are we to be denied the use of the symbol of this construction as the ornament of our buildings? Did not the Gothic structure, which made the most frank avowal of its construction and functional qualities, use a repetition of its constructional forms as ornament? Did it not repeat its main arches in a delightful veneer of wall-arcading, and did it not use every feature of arch, buttress, pinnacle, and tracery in all the detail and embellishment of its features and furnishings? May we in all seriousness have a corbel-table of cleats and bolt-heads or a parapet of miniature stanchions as pinnacles, and if so why may we not adorn our façades with the idealised forms of the post and lintel given us by the Greeks in their columns and entablature?

"Thirdly, will Mr. Phillipps say how even the skilled workman can tackle the calculations required for a steel-framed building or for the far more complex structures of reinforced concrete, the design of which cannot be modified without such

knowledge? And if, as it seems clear, the workman cannot, will he tell us how such an one will ever be in a position to act the part of the artist and *design* such buildings so as to give them all the qualities of a beautiful work of art? The artist, he will surely agree, must either by inspiration or by knowledge be the master of his medium; how in modern times can the mixer of concrete or the riveter of steel attain to such a position?

"Until these questions are answered we cannot begin to discuss the wider questions which Mr. Phillipps raises, namely, the fitness of modern design to represent the age by which it is produced. Some of us who believe that art mirrors the period which sees its birth have taken Mr. Phillipps too literally when he seemed to subscribe to that teaching of history. He now would fain show us that our art is a false mirror, but I suggest that before he pursues his paradox he should consider whether he can give a direct and conclusive answer to the foregoing questions."

### THE "ORIGINALITY" OF SOANE.

MR. A. TRYSTAN EDWARDS, M.A., writing in the *Architects' and Builders' Journal*, gives an interesting criticism of the "originality" of Sir John Soane. He says: "Paradoxical as this may seem, Soane's originality is displayed in his very caution, in his intense desire to have a reason for everything he did. He realised what is the intrinsic nature of style. If a manner of building is to be characterised by freedom and order, there must be both acts of permission and acts of prohibition. For every 'Thou shalt' there must be a corresponding 'Thou shalt not.' It is a remarkable fact that his caution and restraint led him to invent a new type of order which is itself symbolic of restraint. It is, as it were, set in a minor key. He felt most strongly that the grand complex orders that had their origin in the temples of the Greeks were not suitable for everyday use. These can only be appreciated at their proper value if they can be contrasted with a similar type of order which could be employed in private houses, shops, and other buildings of the lighter kind. In this Soane was displaying no narrow Puritanical spirit, for he was very fond of the richest ornamentation, when in its proper place, as his magnificent design for the Scala Regia of the House of Lords clearly shows; but he did not wish to cheapen his decorative motifs by too frequent use. One of the greatest dangers that may beset the Classic style is the revulsion of feeling which will certainly occur if the ordinary Greek columns and capitals are multiplied to such an extent that people become tired of them. Yet there is many an occasion where orders of some kind must be employed if there is to be composition at all, for they are often the only means of giving cohesion to façades that are studded with windows or of giving interest to façades that are blank. Hence, Soane's original order, his flat, fretted, and key-patterned order, is of immense value. He invented a great variety of pilaster capitals, which are crowned with but a single moulding. Their pattern consists of grooves. Sometimes these are in the shape of two frets facing each other with an anthemion in between, or they may be simpler still, and grooves are often carried right down the pilaster. Many of Soane's line patterns are both ingenious and beautiful, and he adapts them to multifarious uses. In the hall at Tynningham there is a fireplace of which the grate is nothing but a rectangular hole in the wall, yet it is made to look quite decorative by means of a simple and elegant line-pattern, which frames the opening. Soane seemed also able to dispense with mouldings in the framing of his doors, and his flat inlaid panels (undoubtedly showing Pompeian influence) are a pleasant change



## THE ARCHITECTURAL REVIEW.

from the usual filleted treatment. Soane never displayed his powers to better advantage than on the design of vaults and ceilings. Here again he struck upon a new vein. His 'umbrella' ceilings, as they have been called, have a quite unique charm, and he was able to superimpose them upon rooms of various shapes. These fluted vaults are among the most beautiful in existence, and their interest is enhanced by exquisite decoration. . . ."

### A MUSEUM OF FURNITURE.

THE seventeenth-century houses in the Kingsland Road, N., known as the Geffrye Almshouses of the Ironmongers' Company, which were threatened with demolition some time ago, and were subsequently taken over by the London County Council, have now been adapted as a Museum of Furniture. The bedroom flooring of the two-storey buildings has been removed, leaving only the beams in position, and communication has been made between the several houses, so that there is now a continuous gallery from end to end. In order to supplement its own collections, the Council has obtained on loan a considerable number of articles from the Victoria and Albert Museum, the City Corporation, and private individuals. The endmost room is lined with a portion of the panelling from Bradmore House, Hammersmith, and among other exhibits are the eighteenth-century doorway from 5 Great George Street; another doorway of half a century earlier date from a house in Horselydown Lane; a bedstead of the time of William and Mary; a set of Flemish oak shutters, decorated with linen pattern carvings and retaining their wrought-iron hinges; a deal mantelpiece decorated with pewter in the Adam style; an oak trencher table dated 1648; and a chair made entirely of turned wood, with the exception of the seat and the footrail. Tables and chairs of various styles abound. Among the curiosities is a desk, lent by Sir Laurence Gomme, which once belonged to

Oliver Cromwell and was given by him to Sir Bernard de Gomme, the famous military engineer. Two chairs, which were used for a hundred years in the dock of the Old Bailey, are there, and in a corner may be seen sections of the keel of the ancient warship found at Woolwich. The museum is open from 3 to 9 on Sundays, and from 12 to 9 on week-days, except Mondays, when it is closed altogether.

### A CATALOGUE OF ARCHITECTURAL PUBLICATIONS.

A CATALOGUE of the publications of Technical Journals, Ltd., has just been issued. It contains a complete list of the weekly, monthly, annual, and other publications issued by the firm, descriptive particulars being given of each, together with typical illustrations. The works cover a wide range of subjects and appeal not only to architects, but also to the educated section of the general public. The practising architect will find his professional interests well served by such works as "The Practical Exemplar of Architecture," "Practical Notes for Architectural Draughtsmen," "Standard Details," "A Short Chronological History of British Architecture," "English Ecclesiastical Architecture," "Garden City Houses and Domestic Interior Details," "Recent English Domestic Architecture," and THE ARCHITECTURAL REVIEW, while in "Specification" he will find a concise and comprehensive manual covering the whole range of building construction. Other publications include "Who's Who in Architecture" (now in course of preparation), "The Etchings of Piranesi," with an introduction by Professor C. H. Reilly, "Some Famous Buildings and their Story," by A. W. Clapham, F.S.A., and W. H. Godfrey, and "The Liverpool Sketch Book." A copy of the catalogue will be sent post free on receipt of a post-card by the Publisher, Technical Journals, Ltd., Caxton House, Westminster.

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## NOTES OF THE MONTH.

### *Modern Indian Art.*

A loan exhibition of Indian paintings has been arranged in the Indian section of the Victoria and Albert Museum (Lower Gallery, Room 4). The exhibition consists of more than two hundred characteristic works of the new Calcutta School, generously lent by the Indian Society of Oriental Art, Calcutta, together with examples of work by artists of the same school lent by Mr. Havell and Dr. Coomaraswamy. In addition, Her Majesty Queen Mary has been graciously pleased to lend an important example of the work of Abanindro Nath Tagore, for some time Principal of the Calcutta School of Art and one of the leaders in the movement. The New Calcutta School represents the development which has taken place in Indian art since 1896, when Mr. E. B. Havell reorganised the instruction given in the Calcutta School of Art on Indian lines and brought together a representative collection of examples of Indian painting, sculpture, and architecture for the purpose. The exhibition will remain open till the end of May.

### *Alterations at the Guildhall.*

In the near future it is likely that the Court of Common Council of the City of London will be invited to consider a scheme for structural improvements at the Guildhall. About two years ago the Court agreed, in principle, to sanction the carrying out of a large scheme for architectural alterations, with special regard to those portions overlooking Guildhall Yard. It is proposed that a start should be made with the improvement of the crypt and the offices adjoining.

### *The Cost of the New Delhi.*

The Government of India have submitted to the King a special report on the progress of the New Delhi scheme. In

this report it is estimated that the entire cost will be something like £6,000,000 sterling. The estimated cost of the Government buildings amounts to £2,800,000, but this covers only certain of them. The estimate is, however, still under consideration.

### *A Builder's Fortune.*

The late Mr. J. H. Trollope, formerly of Messrs. George Trollope & Sons, who died on February 10th, aged eighty-five, left estate which has been proved at £142,000 gross.

### *Interlocking Rubber Flooring.*

Messrs. James T. Goudie & Co., of 49 Queen Street, Glasgow, supplied "Rublino" flooring for the public rooms on the s.s. *Alsatian* as well as for those on the *Empress of Asia* and *Empress of Russia*, illustrated in THE ARCHITECTURAL REVIEW for April.

### *Brighton Pavilion.*

Erroneous reports having been circulated as to what is happening to the Royal Pavilion at Brighton, the Mayor of the town has written to the newspapers stating that George IV's breakfast-room, which is also known as the "Red Drawing-room," and is described under that title in Nash's work on the Pavilion, is being retained intact, with the original decorations. The additional cloak-room accommodation which is being provided will affect only certain passages and rooms occupied in former days by the King's private secretary. If the *bizarre* conglomeration of Oriental domes that collectively represent the Royal Brighton Pavilion is not to be obliterated utterly—and many architects would regret its disappearance, though assuredly not on purely architectural grounds—it should be allowed to remain intact, since it is only tolerable as a complete Georgian freak.



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## NOTES OF THE MONTH.

### *The R.I.B.A. Presidency : Mr. Ernest Newton nominated.*

It was announced recently that the Council of the R.I.B.A. intended to nominate Mr. Reginald Blomfield, R.A., to serve as president for a third year. Mr. Blomfield, however, for reasons of health, has found it advisable to decline the nomination. An illness at the beginning of the year was followed by another at Easter, and this convinced him that if he continued to discharge the duties of the presidency for a further session serious risk of breakdown would be involved. We sympathise sincerely with Mr. Blomfield, who has filled the Institute chair with great distinction. Mr. Ernest Newton, A.R.A., who is now nominated for election, was born in London in 1856. He was educated at a preparatory school at Blackheath, and afterwards at Uppingham. In company with many other now eminent architects, he served his articles in the office of the late Mr. Norman Shaw, beginning practice on his own account about 1880. He was elected an A.R.A. in 1911.

\* \* \*

### *Memorial at Taunton.*

It is proposed to erect a memorial to the late Rev. Edward A. Duckett in the Church of Holy Trinity, Taunton, where he was vicar for over twenty years. Mr. Bligh Bond, who has been consulted, has advised the erection of a carved oak reredos above the high altar at a cost of about £200.

\* \* \*

### *Improvements at Brighton.*

The Brighton Town Council has approved plans for the construction of a covered band-stand and concert hall on the West Pier, while the Palace Pier is to be considerably widened and provided with a new covered band-stand to accommodate 4,000 persons, in addition to an outdoor restaurant at the pier-

head, in place of the miniature circus, which has been removed. The two schemes will involve an expenditure of something like £40,000.

\* \* \*

### *Dundee Improvement Scheme.*

A great improvement scheme is to be carried out in Dundee. The erection of a new City Hall has been made possible by the generosity of Sir James Caird, who has given £100,000 for that purpose. £40,000 has been paid for the properties on which the hall is to be built, and £150,000 will in all be spent on purchasing property and clearing the ground right up to the High Street.

\* \* \*

### *Putney Bridge to be Widened.*

Negotiations are taking place between the L.C.C. and the Wandsworth Council with the object of widening Putney Bridge.

\* \* \*

### *A Skyscraper Gaol.*

New York City is about to build the tallest gaol in the world. It is to be of modern office building type of architecture, fourteen storeys high. The Board of Estimates has voted £90,000 for the construction of the building.

\* \* \*

### *New Theatre at Torquay.*

The erection of a new theatre by a syndicate of which Mr. James Glover is head is to be undertaken at Torquay. A sum approaching £50,000 is to be spent in acquiring a site near the Strand, and in erecting a theatre, a large café, and nine or ten shops.

Antique and Reproduction Furniture.

# Shoolbred's



An illustration of one of the "Furnished Rooms" at Shoolbred's.

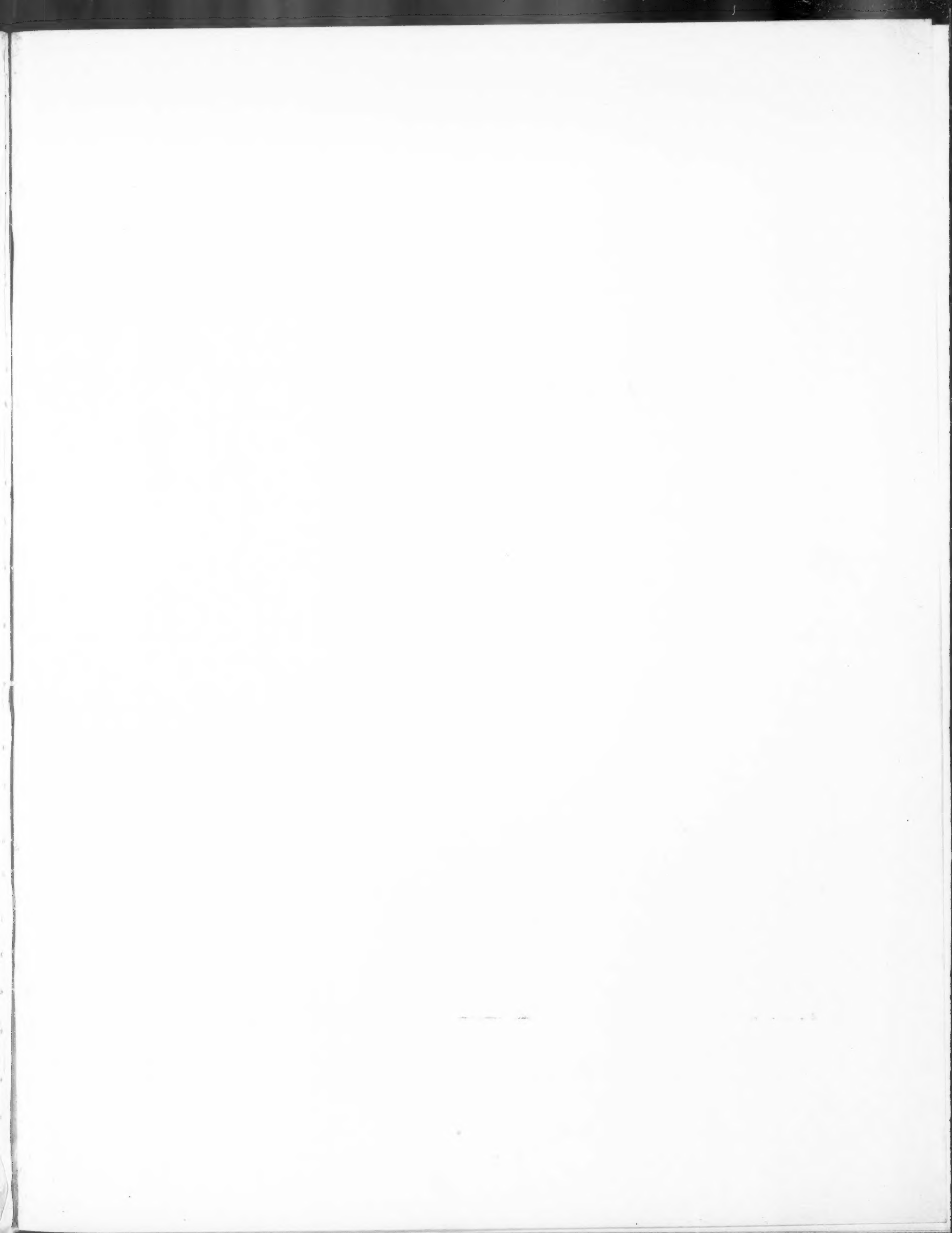


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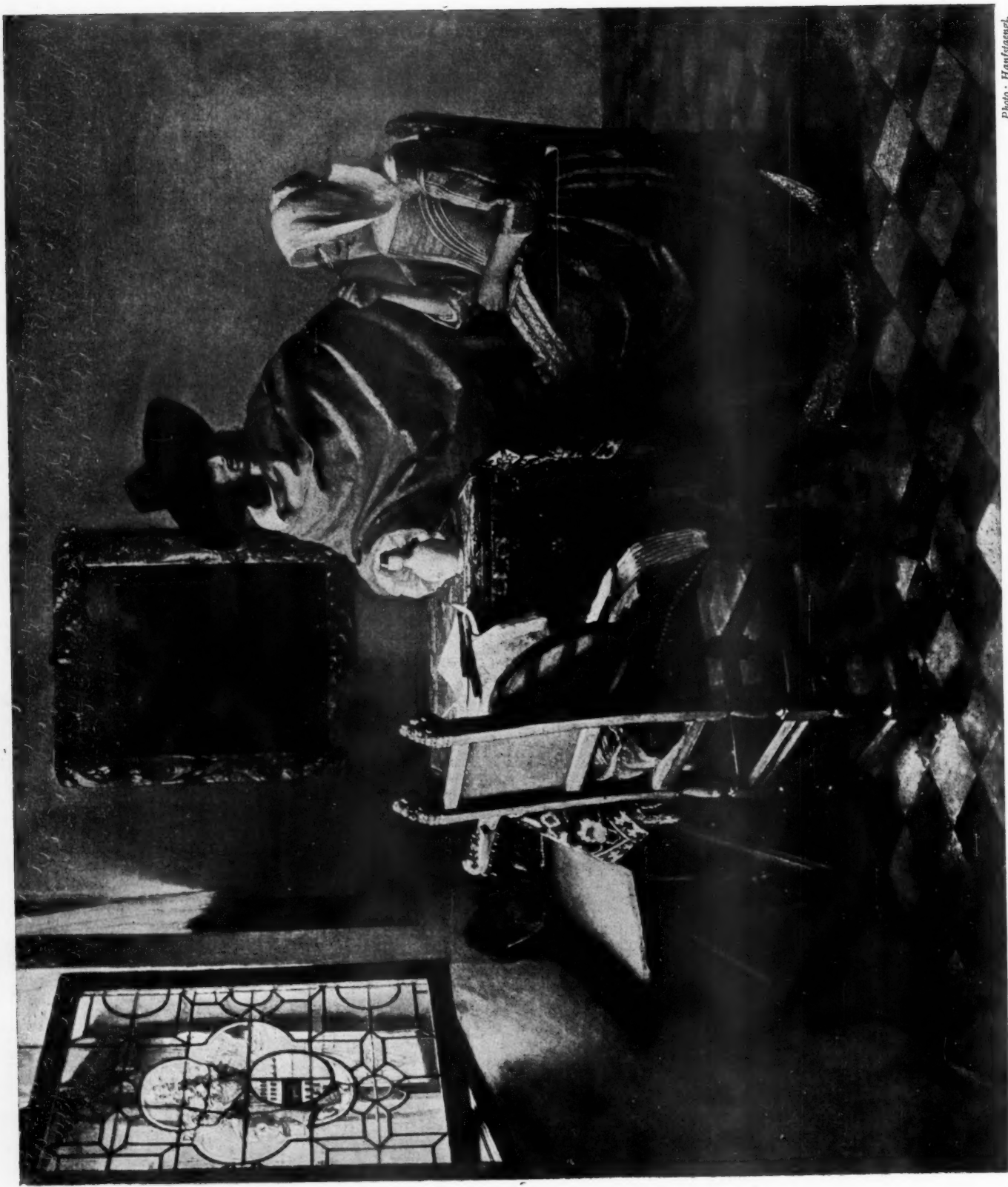


Photo: Hanfstaengl.

CAVALIER AND LADY TAKING WINE. BY JAN VERMEER.  
(From the *Painting in the Royal Gallery, Berlin.*)



# THE "LITTLE MASTERS" OF HOLLAND, AND DUTCH INTERIOR DECORATION.

By INGLESON C. GOODISON.

*Including Frontispiece and Plate I.*

TO the student of seventeenth-century interior decoration it is a fortunate circumstance that the painters of Dutch cabinet-pictures—the exquisite "little masters" of Holland—chose to perpetuate, with characteristically Dutch objectivity, the appearance and charm of those placid interiors, upon which the opulent Dutchman lavished both wealth and affection in no common degree.

The promise of peace after long years of desperate warfare, the material prosperity of a small, but highly cultivated territory commanding the wide transmarine empire of the trading companies, and the character of a people tenacious of independence, were favourable to the new development initiated by the detachment of Dutch art from the splendid artistic tradition of Flanders—in which its identity had long been merged—consequent upon the separation of the free United Provinces from the southern or still Spanish Netherlands.

As Amsterdam flourished and Antwerp declined after the truce of 1609, so, later, the commanding genius of Rembrandt gradually superseded the potent influence of Rubens, and "light-painting" succeeded the phases of historical and *genre* painting founded by the great Fleming. During the first quarter of the seventeenth century the sumptuous archducal court of Albert and Isabella at Brussels glorified the Spanish *régime*, and sustained the Catholic faith, while the splendid art-dictatorship of Rubens, their court painter, dominated the taste of Europe. In adjacent Holland, free and Protestant, the art of Hals and the Haarlem school, and of Rembrandt at Leyden and Amsterdam, was employed not upon the decoration of palaces, nor as an appendage to the pomp and circumstance of the church, but was devoted to the artistic presentment of new life and manners, of simpler faith, and civic consequence—not the mirage of a fabulous world, but a reflection no less alluring of

the world of reality—not the grand and operose magnificence of the court, but the soberly-dignified interior of town- and guild-hall, and thence to the carefully ordered richness and well-regulated comfort of the patrician houses of the merchant princes, discovering, at this halcyon period, the beauty of the Dutch dwelling, with its tessellated floors, monumental chimneypieces, walls decked with tapestry, embossed leather, figured velvet, silk damask, or modest distemper of pearly grey—its

beamed ceilings and pendant chandeliers, high-shuttered casements and armorial glass, through which the golden sunlight streamed on massive furniture, and glinted on elaborately carved picture frames.

From the studio of Hals—occupied with the fluent portraiture of civic dignity, and finding an outlet for a spirit light-hearted and convivial in the vivid characterisation of swashbucklers and itinerant musicians—emerged the kindred humour of his pupil Molenaer, who, however, with Jan Steen, depicted not only the rough gaiety of the commoner people lustily rejoicing in a freedom which had been earned with suffering, but also the more refined aspects of social life—the concert-parties and *scènes de salon* of the enlightened upper classes of their time. JAN MIENSE MOLENAER, c. 1605-1668, painted the "Lady Playing the Spinnet," reproduced on the next page, and in the charming room depicted by the artist we get a glimpse of a home not

lacking in the accessories of refinement, to which due homage is paid by the immaculate execution of the painter. Rembrandt's early pupil, GERARD DOU, 1613-1675/6, is, however, the great exponent of minute finish, delicate manipulation, and concentrated illumination—which excellencies he mastered, only to become ultimately their slave. A favourable specimen of his abilities—which commanded immense admiration among his contemporaries—is the "Lady Playing the Virginals," in



Photo: Fine Arts Publishing Co.

YOUNG CAVALIER WRITING. BY GABRIEL METSU.

One of a pair of companion-pieces in the collection of Otto Beit, Esq.

the delightful little gallery at Dulwich. Wanting, perhaps, in imagination, but of marvellous technical attainments, Dou seized upon effects of strong illumination and the faithful artistic rendering of accessories, a pursuit, no doubt, suggested by the studio properties of his master—the armour, rich stuffs, and costly furs, lavishly accumulated, and so tragically dispersed. The ardent patronage which rewarded Dou's elaborately detailed works exerted considerable influence on the art of his contemporaries, so that the cabinet painters of his day afford not only innumerable artistic presentments of room-interiors transfigured by effects of light, but the most accurate and valuable information regarding the Dutch home and its appointments, and the applied arts in Holland during the seventeenth century.

GERARD TERBORCH, 1617-1681, conspicuous as a fine colourist, and the pre-eminent historiographer of higher Dutch society, came of artistic parentage and developed in the school of Haarlem, subjecting himself, however, to various influences—that of Van Dyck in England, which he visited in 1635, and of Velasquez in Spain, to which country Terborch repaired from Münster after the Peace of 1648. In all the *genre* pictures and "portraits in little" upon which his talents were employed, his figures are invested with a dignified bearing and pervaded by a noble air, which may be recognised as legacies from the late oppressors of his country, while the military life which had thronged the Netherlands provided him with his earlier themes—the gay uniforms, plumed hats, and martial accoutrements affording rich material for his brilliant colour-schemes, though his genius for fabric-painting and the magic of glamorous illumination were afforded greater scope in those later conversation-pieces, music-lessons, and discreet intimacies of the toilet, where ladies, fair and radiant, arrayed in lustrous satin, ermine-girt, are gracefully intent upon light tasks, or evoke silvery strains from lute or spinet, under the rapt gaze of an elegant cavalier, amid surroundings decked with the gems



Photo: Hanfstaengl.

## THE MUSIC LESSON. BY GABRIEL METSU.

(From the Picture in the National Gallery, London.)



Photo: Hanfstaengl.

## THE DUET. BY GABRIEL METSU.

(From the Picture in the National Gallery, London.)



Photo: Hanfstaengl.

## LADY AT THE SPINET. BY JAN MIENSE MOLENAER.

(From the Picture in the Amsterdam Gallery.)

of art and the spoils of the Orient—such scenes of tranquillity succeeded the terrors of Alva!

Mention has been made of JAN STEEN, 1626-1679—the “jolly landlord of Leyden”—whose zest for merry life and revelry, and the “satiric scourge” which he wielded so shrewdly, have diverted appreciation from his true worth as an artist. That Steen was capable of higher attainments than the crowded compositions which form a large proportion of his immense output, is demonstrated by pictures in the Wallace Collection and National Gallery, as well as by his highly-decorative “Poultry Yard” in The Hague Mauritshuis, or the

“Woman with a Parrot” in the Rijks Museum at Amsterdam. Later researches have divested Steen of the less desirable qualities supplied by earlier biographers, though his work still suggests a personality somewhat *bourgeois* in outlook; the accessories in his pictures, however, frequently indicate a close acquaintance with houses possessing rich and tasteful appointments—carved chimneypieces and doorcases, tapestries, beautifully decorated musical instruments, and fine pictures in the richly-carved frames beloved of so many “little” great masters! Steen’s “Harpsichord Lesson” in the Wallace Collection displays one of these highly-prized carved picture frames on a wall above the instrument, and in the Royal Gallery

at The Hague Mauritshuis is his picture of a familiar subject—a “Physician Visiting a Sick Girl”—with a magnificently voluted frame enclosing a large picture of centaurs abducting nymphs. One of a finely representative pair of such frames, now in this country, is reproduced on this page, and fills one with regret at the needless vandalism which separated frames and pictures, assuredly to the great disadvantage of both.

A pupil of Dou, GABRIEL METSU, 1630-1667, whose brief life, early in fruition, was nevertheless astonishingly prolific, painted the “Young Cavalier Writing,” reproduced on p. 135, which is not only the artist’s masterpiece but deserves to rank as one of the most admirable productions of Dutch art. Like

Terborch, he painted social history, and vied with him also in the domain of “stuff-painting,” but it is as a painter of *light* that he attains the greatest distinction, and, in the companion-pieces which grace the Beit collection, Metsu scales a pinnacle to reach his brilliant contemporaries De Hooche and Vermeer.

The charm of this picture is indefinable, so elusive is the art of the painter—faultless in composition, delicate in gradation, soft and languorous in illumination, Terborch’s so-called “Paternal Admonition,” which inspired Goethe, wakes no more pleasing sentiment than is evoked by this “Cavalier Writing” and its fascinating pendant. The same harmonious silvery tone

distinguishes the “Music Lesson” in the National Gallery, in which the principal decorative accessories are again the patterned floor and carved gilt picture-frames upon a neutral background. The painted harpsichord is a familiar and sumptuous item in the Dutch home, where the love of music is universally attested—clavecin, spinet, harpsichord and lute are everywhere, the cases of the key-board instruments being often a field for the most exquisite painting and decoration, and the most considerable ornament of handsome apartments. Table-carpets, cushions embroidered with armorial devices, carpets and hangings of gilt leather, like the panel illustrated on the next page, furnished bright, rich colouring—even the maps and charts, which today are deservedly



Photo: Hanfstaengl.  
INTERIOR OF A DUTCH HOUSE. BY PIETER DE HOOCHÉ.  
(From the Picture in the National Gallery, London.)

One of a Pair of Finely Carved Seventeenth-century Dutch Picture-Frames.  
The Property of Goodwyn Cohen, Esq.

clapt in portfolios or banished into drawers, graced the walls with their triumphs of the burin under the great cartographers Hondius and Blaeu, as will be perceived in Vermeer’s “Artist in his Studio” on Plate I, and glorified the bold spirits who navigated unknown seas and widened trade’s proud empire for the Dutch.

Music is again the theme of Metsu’s picture “The Duet,” on the opposite page, the original of which is in the National Gallery, and the pre-occupation of the artist is still with effects of light transmitted through a high casement into an interior adorned with familiar accessories—a picture in a handsome carved frame, a rich Oriental table-carpet, and a chimney-mantling supported by sculptured Atlantes.





PANEL OF EMBOSSED GILT LEATHER, DECORATED WITH PAINTING.

One skin of an entire set, the property of Louis Spyer, Esq., from a house at The Hague.

The irresistible charm of the Dutch dwelling when flooded with golden sunlight is depicted with the most consummate artistry by PIETER DE HOOCHÉ 1629-c. 1677, whose "Interior of a Dutch House" in the National Gallery is reproduced on the preceding page. His mastery of perspective and the representation of bright illumination produced the most fascinating and delightful illusions—vistas, through the open door, of sunny courtyards floored with slabs of white and orange—the placid surface of a canal, reflecting house-fronts of mellowed brick—a peep into the "room within," where a silhouette of the tall casement is cast by rays of sunshine on a polished marble floor, and the heights of carved picture frames are touched with gold.

A picture by De Hooch in the National Gallery, entitled "Refusing the Glass," displays an interior elaborately adorned with hangings of gilt leather, a handsome chimneypiece, and patterned marble floor which reflects the brilliantly-polished firebricks and rich fabrics. The painting is broader in handling and less characteristic of Dutch cabinet-painting than the fascinating study of a vestibule and sunlit courtyard in the Wallace Collection, which is typical of this artist at his best, and recalls a somewhat similar composition of a house-vestibule, opening on to the path beside a canal, at Amsterdam.

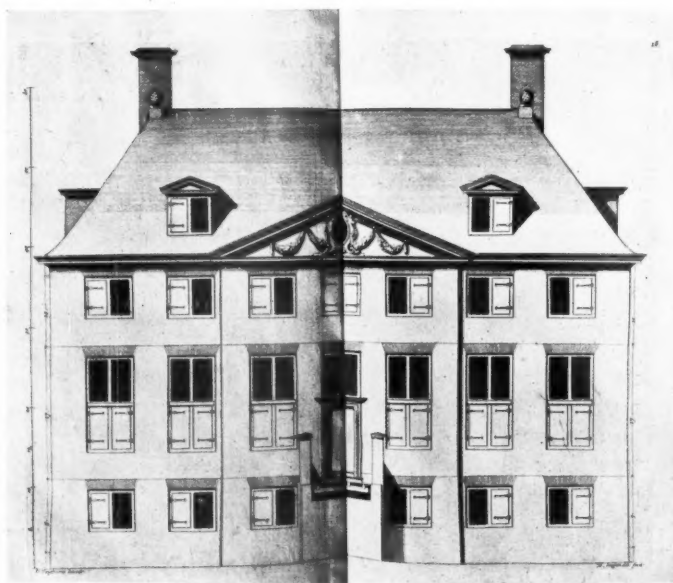
PIETER JANSSENS (P. Janssens Elinga) was a successful imitator of De Hooch, whose works have frequently been attributed to the last-named. De Hooch's great rival, however, is the accomplished JAN VERMEER (Jan Van der Meer), 1632-1675, of Delft, whose picture of "The Artist in his Studio," reproduced on Plate I, once bore the forged signature of De Hooch, in addition to that of Vermeer, whose identity was long obscure. Among a host of contemporaries delighting in the presentment of beauty in familiar

scenes and objects, Vermeer possessed to a greater extent perhaps than any of the Dutch "Little Masters" the faculty of artistic perception, and his pictures, concerned apparently with everyday realities, transcend the simplicity of their subjects, and make of plain whitewashed walls a paradise. His "Lady with the Pearl Necklace," at Berlin, is an instance in point—astonishingly reserved and fastidiously delicate and pure in colour. The "Cavalier and Lady taking Wine" of this artist, which forms the frontispiece to this issue, introduces some interesting decorative accessories, which were utilised in several compositions of this rare master—the casement glazed with armorial painted glass, the carved gilt frame, rich table-carpet, and chair-frames topped with lion-heads.

NICHOLAS MAES, 1632-1693, a pupil of Rembrandt from 1648-1652, assimilated more of his master's breadth of handling than any of the painters to whom allusion has been made, deriving from the same source a fondness for deep shadow and strong contrast of illumination, with something of the simplicity and deep sentiment of that unfathomable genius. Maes' interiors are generally warmer and richer in colouring than those of Metsu, De Hooch, or Vermeer, and distinguished by a more powerful chiaroscuro. The Wallace Collection contains his "Listening Housewife" and "Housewife at Work," which show interesting house-interiors of the mid-seventeenth century, in striking contrast with the bare whitewashed walls which form appropriate backgrounds to "The Grace" and "The Spinner," by this artist, in the Rijks Museum.

Dou's pupil, FRANS VAN MIERIS, 1635-1681, adopted little of Rembrandt's tradition at second hand, being pre-eminently a "stuff-painter," though highly accomplished in that branch, as his "Lady feeding a Parrot" in the National Gallery shows. Another painter highly celebrated for his painting of textures was CASPAR NETSCHER, 1639-1684, a pupil of Terborch and a brilliant colourist, whose *genre* pieces "hover on the verge of portraiture," but afford at times an interesting glimpse into a charmingly decorated apartment.

The background upon which the rich decorative objects beloved of the Dutch householder were displayed was frequently extremely simple—with the exception of the chimney-piece—in keeping with the sober and dignified façades of Post and Vingboons, one of which latter, from the original engraving, is illustrated here.



A CHARACTERISTIC SEVENTEENTH-CENTURY DUTCH FAÇADE.

Designed by Philip Vingboons (1608-1675), Architect to the City of Amsterdam.

# MONTACUTE HOUSE, SOMERSET.

By WALTER H. GODFREY.

*With Photographs by Leonard Willoughby, including Plates III, IV, V, VI and VII.*

TO the architect, Montacute is much more than an individual house; it is in itself a type, and its name stands as a symbol for the spacious country home of that best loved period of English history, when Elizabeth was queen. It is impossible for an Englishman to look without pride at the softened colour of the stone walls, set with such skill in the midst of those incomparable gardens, redolent with the poetry which breathes through the whole range of Elizabethan literature. Those were indeed years that we, as a nation, may recall with the most unalloyed pleasure. Midway between two great periods of civil strife, they exhibit a state of domestic calm, and a consciousness of the new mission to which the English people were to be called. The new

England found herself and her imperial vocation at the moment when the revivifying power of the Renaissance had at last entered definitely within her shores, and the mingled stream of new ambitions and new ideals created all things afresh. Hence came Elizabethan poetry, Elizabethan architecture, and the exploits of a band of heroic adventurers on land and sea. It was not an accident that England gave the world Shakespeare at this time, nor that she could count so many gifted men among his countrymen. Nor was it an accident that the great national art of building took on so joyous a complexion and produced so wonderful a series of noble buildings. The gaiety and fulness of the life of the Elizabethans was due to the fact that they lived at perhaps the most enviable period of our national history, a time of national consciousness, of a belief in the country's strength and in the heroism of her sons, whence arose a character with those nascent qualities that were not as yet dimmed by the imperial responsibilities which had of necessity to follow.

It is only within comparatively recent years that the early period of the English Renaissance has received the recognition which it deserves, and, indeed, to no small extent the same can be said of Elizabethan literature. As we grew more sober in the latter part of the seventeenth and in the eighteenth centuries we discarded the so-called childish extravagances of those earlier days, and prided ourselves on our application to more

correct classical models. Even the Gothic revivalists at first agreed heartily with the opposing school in its repudiation of Elizabethan "barbarities," and the careless fancies of the joiner and the mason of the sixteenth century, who had so much enjoyed their daring excursions into the then new and strange realm of classic detail, were frowned upon by the purists,

who swore by the early work of English mediævalism or the late efforts of the Italian Renaissance. To-day, however, we are able to take a more dispassionate view. We do not admire the original Greek and Roman work less because we also feel stirred by the marvellous architecture of the Middle Ages. Some of us, at least, realise that we cannot afford to discard any considerable portion of our great

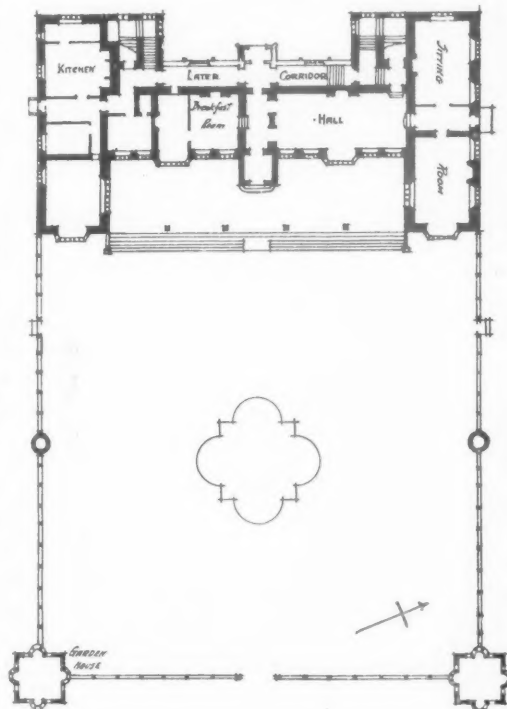
heritage from the past, and that we can scarcely return to Greece and Rome as if Gothic architecture had never been. Modern thought has indeed its springs in the amazing intellectualism of the Hellenic people, but our modern imagination is still coloured with mediæval poetry and imagery. We have therefore come to feel that the Early Renaissance with its new-found passion for classical forms grafted upon a Gothic

tradition was not a strange but even an intimate interpretation of much of our own mood. And being neither a vagary nor a passing fashion, but the expression of a great period of our history, it has an appeal which will grow rather than diminish as we become familiar with its detail.

Recently in the pages of THE ARCHITECTURAL REVIEW, in describing Sutton Place, near Guildford, I dwelt upon the probable course which our domestic architecture would have taken if the new spirit had rejected classical detail and had attempted to express its ideals by the use of the mediæval material. Tudor work, indeed, shows us that such an attempt was possible, but most students will agree that the ultimate choice was the wiser one. Given the desire for symmetry, regularity of form, the predominance of the horizontal line, and above all what we must call the human scale in composition, it was possible to attain to this by two alternative routes. Either Gothic architecture must have its essential qualities of freedom, aspiration, and dangerous



GENERAL VIEW OF GARDEN FRONT.



SKETCH PLAN.



equipoise tamed and confined, or the Classic system could be introduced, broken and varied here and there by the poetical impulses of a Gothic tradition which could not be wholly surrendered. The former course meant the watering down of what was once a fervid passion, and would invite an inevitable comparison with the earlier and vigorous periods. The latter meant the "rebirth" of classic ideas and feelings (which had indeed come to stay), and robbing them in a new and romantic guise, varied indefinitely by a fancy drawn from the mediæval storehouse. It is not too much to say that when the choice fell upon the latter, the Gothic impulses were to be less fettered in their influence on the Renaissance than if they had been compelled to submit to the new ideas of composition with no classical groundwork of form or detail. They retained their freedom as an active agency, and in a thousand ways they contrived to add features of gaiety, picturesqueness, and colour to the earlier essays in the revived classic style.

We shall have opportunity enough to trace this fascinating conflict or union of ideas in the design of Montacute House, but let us first consider for a moment its plan, which is an important one. The building, as originally erected for Sir Edward Phelips in 1580, did not then possess the corridor on the west or entrance front (see Plate IV). This corridor was added in 1760, and was formed by rebuilding in this position a late Tudor front and porch removed from Clifton Maybank, which thus screens the Elizabethan walls between the two wings. This curious addition of a piece of work of earlier date than the house to which it was attached merits some special attention, if only because it shows an interesting example of the introduction of Renaissance ornament into Gothic work, but it must be set on one side in discussing the plan, since in spite of its early character it is the means of adding to the house a later feature—namely, an entrance hall or corridor. Such a corridor is to be seen (on a side of the hall opposite to that at Montacute) in Thorpe's plan of the Great House at Chelsea, but there is evidence that even here the corridor did not appear until the first quarter of the seventeenth century.

The Elizabethan Montacute, then, consisted of a long central block, terminating at each end in wings, at right angles to it, which projected about equally in the front and at the back. The centre of both elevations was marked by a porch, connected by the passage or "screens," which thus bisected the plan, the remainder of the central block northwards being occupied by the great hall. In the angles made by the wings with the west front of the main block were placed two stone staircases, ample in size and square in plan. In this arrangement Montacute followed the newly-introduced symmetrical plan which had become prevalent in the middle of the sixteenth century. Symmetry was required for the external elevations, and a very skilful scheme was devised to attain this end, and at the same time to preserve that main traditional feature—the great hall with its "screens" and oriel, without which an Englishman of the period would certainly not have recognised his home. The hall was formerly so much larger than the surrounding buildings—its area and height was conceived on such a different scale—that even in a palace of the size of Hampton Court it was the chief factor in diversifying rather than unifying the architectural composition. But the Elizabethan builders, while not very seriously reducing the size of the apartment, managed to raise the rest of the structure (by the use of two or more storeys) to the same external scale, and the hall without losing its ancient character took its place in the perfect balance of parts and features. Occasionally violence was done to some traditional detail, as where at Montacute the oriel is moved from its place at the head of the hall to the centre, so that even these compartments of the elevation should be symmetrical in themselves, and as in the Italianised courtyard of Sutton Place the hall door was moved from its usual place behind the screens. But these are only details, significant perhaps, but not affecting the important retention of the hall in the plan at this date. It was, of course, no longer the great dining-hall (as the remoteness of the kitchen at Montacute clearly shows), but none the less its retention was not a piece of archaic affectation. The hall was still the place of assembly for the family; it symbolised the house which a century or two before it had



VIEW FROM PAVED TERRACE.





VIEW OF HALL SHOWING SCREENS.

mainly represented, and its presence as a living reality, even after so much elaboration of plan as is to be seen at Montacute, is perhaps a sign that it stands for a permanent and integral portion of the ideal house, and after a period of exile it is already claiming its rightful place in the planning of the present day.

The width of the hall block determined roughly the breadth of the wings, that to the north (at the upper end) being divided into two fine withdrawing rooms. The rooms to the south of the hall have been altered in modern times, but the first two may well have been sitting- or dining-rooms, the whole southern wing being devoted to the kitchen and offices.

The stone staircases—representing a stage between the old newel stair and the open square well—lead to several fine rooms on the first floor, and continue to the second, where is the long gallery, which had by this time become an essential part of a house of any pretension. This gallery, as was often the case, occupies the whole central block and traverses both wings, being thus given a length of 160 ft. It is lighted along its length on both sides by windows corresponding to those in the storeys below, and at the two ends it is furnished with delightful overhanging oriel windows, which form beautiful features on the outside elevations.

Let us consider now the treatment of the exterior. If one examines an architectural drawing of Montacute showing, say, the elevation of the south-east front, the main horizontal lines

of the design are very evident. The height is divided at the floor levels into three divisions, corresponding to three superimposed orders, although no columns or pilasters are to be seen. The moulded lines of the three entablatures, however, are strongly marked, and the lowest frieze avows itself Doric by its triglyphs. These controlling lines are plain on the elevation, but their effect is largely lost when we see the actual house in its perspective; indeed, they only serve to emphasise other and peculiar qualities with which its plan invests it, as they follow the lines of the various parts of the building. It is not difficult to assign these qualities to the strength of the Gothic tradition. The narrow projections of the wings and the still narrower central porch rise the full height of the house, and give a slender perpendicularity to the modelling. The bay windows

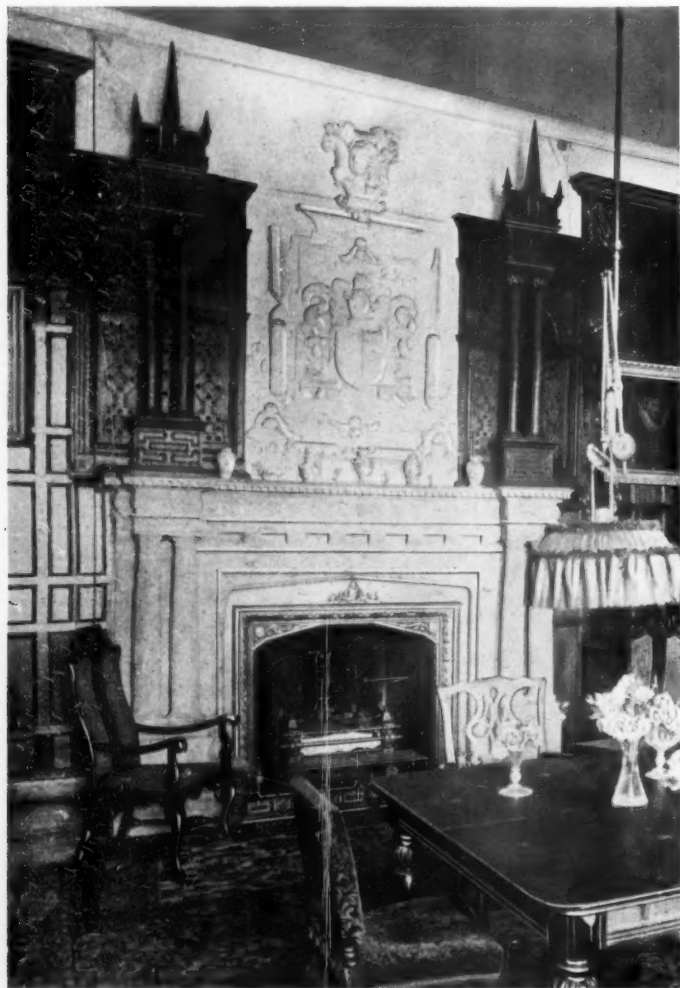
on the wings and those in the centre of each recessed part of the façade, although they stop at the second-floor level, increase this effect. The main projections, too, are crowned by ornamental gables which, despite their Classic detail, retain their Gothic pitch in preference to the low pedimental forms which nevertheless appear over the windows. The eaves parapet is crowned by the level lines of a balustrade, but even this feature is not allowed to remain in quiet Classic possession, for it is fretted by obelisks (where pinnacles might have been) and is broken by gables where heraldic beasts pose against the sky, and between the upper windows are niches where stone gaints,



WITHDRAWING ROOM ON FIRST FLOOR.

instead of saints, keep vigil. The vertical feeling is thus dexterously retained in the architecture without any obvious revolt against the rule of the new style; it remains in the background, quiet and purposeful, and is all the more telling because it is not obtrusive, and does not attempt to flaunt some anachronistic Gothic feature in the eyes of a generation that had resolved to forget the figures of mediæval speech. One important exception perhaps there is, and that is the whole system of fenestration. The windows are still frankly Tudor—that is, they are Gothic windows modified by classical influences, not Classic windows touched with a mediæval fancy. They are the old windows of the fifteenth century, their arched heads gone, but their mullions and transoms still intact. The mullions are still comparatively close together, and the effect is therefore an upright one, intensified by the height of the windows on the ground and first floors. Their unmistakable Gothic quality can scarcely be overlooked in the case of the oriel to the long gallery, which look, the one to the south and the other to the north, over the sunk garden and the balustraded pool. The semicircular bay or oriel was indeed a feature that the English Renaissance took to itself with open arms: witness Kirby Hall, Burton Agnes, and many another well-known example. This power of assimilation is a factor which it is well to bear in mind, for it sometimes went further than the acceptance of a single feature.

There are two exquisite little buildings to be seen at Montacute—the garden houses at the angles of the inner court—in which it is hard to say whether one or other of the two contending, or embracing, styles is the more in evidence



CHIMNEYPIECE DATED 1599.

(Plate VI). Without the angle columns, cleverly inserted on corbels, the string and cornice, the circular tops to the battlements, the pyramids, and the capitals to the chimney-shafts, it would be difficult to assign the work to so late a period as Elizabeth's reign. And even these classical forms but cover mediæval features. The Tudor angle shaft has become a column, the strings have changed only these mouldings, the embattled parapet has taken on a fanciful form just as the pinnacle has been transformed into an obelisk, and the circular Tudor chimney-shaft now wears the fashionable headgear shaped like a Roman Doric capital. These shafts appear on the house as well, but they are rather dwarfed by their isolated position; on the garden house they are certainly in better scale. In these little buildings we may see a phenomenon often observed in the furniture, fittings, and smaller structures designed under any given style—a certain licence in form and decoration which their special character appears to justify. The market crosses of Chichester and Salisbury have not a little in common with the garden houses at Montacute, and indeed it would be strange if we could see no relationship between these products of our English mason-craft, though fashioned under different modes of thought and of design.

The internal decoration of the house is more completely dominated by the new ideas, as is only natural, since the squared proportions of a room are more favourable to the Classic scheme. It is curious that at this time (1580) Flemish influence was not as strong as it was to be later in James I's reign. John Shute's book, published in 1563, laid stress upon the classical Orders, and it will be seen that the three fireplaces which are illustrated are little more than simple exercises in the Orders. Indeed, the hall fireplace is strangely like some of the severer forms affected by Sir William Chambers and his successors of the late eighteenth century. It is true that strapwork panels occur in the overmantels in the breakfast-room (bearing date 1599) and upper sitting-room, and that similar designs fill the frieze of the latter room and furnish material for the cresting to the hall screen. Yet they do not appear out of place, but seem rather to throw the quiet treatment of the actual framework into stronger relief. The circular-headed niche with a shell carved in the upper part appears quite frequently in the internal and external walls of the house, and its counterpart in wood—the flat fan-carved tympanum—appears behind the twin columns in the breakfast-room overmantel.

A description of the gardens at Montacute would fill many pages, but we must be satisfied in pointing out how skilfully the old arrangement has been conceived to set the house off to the best advantage. The enclosed court to the south-west is a square of the width of the building, and with its paved terrace, its balustraded boundary walls, its angle summer-houses and curious miniature temples, forms a set scene of singular beauty. To the north of this is a large sunk garden with a fine balustraded pool and fountain (see Plate VII), from which an entirely different view of the house is obtained; while to the south stretch the broad level lawns which have lain secure for centuries within their massive boundaries of yew. Our photographs show how wonderfully the luxuriant growth of flower and tree mingle with the architectural forms, and while yielding to the guidance of the formal gardener, yet effect a conquest which is undoubted and complete. The buildings and the gardens of Montacute have alike one great message to deliver. Lay the foundations of your design, the general guiding lines, with an almost scientific precision: the variations which your fancy shall dictate, or which Nature shall devise, will be all the more grateful to the eye, and will have the elements of a more lasting beauty.



## RECENT DISCOVERIES AT OSTIA.—II.

By THOMAS ASHBY, D.LITT.

(Concluded from p. 123, No. 210.)

SEVERAL of the streets of Ostia do not belong to the ground plan of the early Empire, which, however, has not been recovered in its entirety; but, in any case, the orientation did not diverge from that which we now see. At first there are warehouses on the right of the main street, which were not accessible from it, but from the ends or from the river bank; some of these were, in later days, when the level of the street was raised some four feet, converted into a portico flanking it (15 on plan). This presently becomes more magnificent; at first it had travertine pillars with steps between them; subsequently it was reconstructed with massive pilasters of brick-faced concrete below, with bases and capitals of travertine (the whole being no doubt coated with stucco), while the upper order had granite columns. Under the road ran a large lead pipe, one foot in internal diameter, bringing the water from an aqueduct, the springs of which were situated several miles away along the road to Rome.

Behind the portico a street (18 on plan) which was not part of the original plan, and was at the south end always a mere footway, diverges to the north; on the right (east) side of it are several houses (not yet completely excavated) which present a type entirely different from that of the traditional Roman house. A small entry gives direct on to a single line of rooms looking on to the street, with ample windows, and



Fig. 6.—MAIN STREET LOOKING EAST, FROM UPPER PART OF THEATRE.

staircases leading up to other "apartments" or flats on the upper storey. This seems to be the commonest type of house at Ostia; there is, indeed, only one example so far to be seen there of the traditional Roman house with the atrium—the so-called house of Apuleius, to the west of the Temple of Ceres (32 on plan).

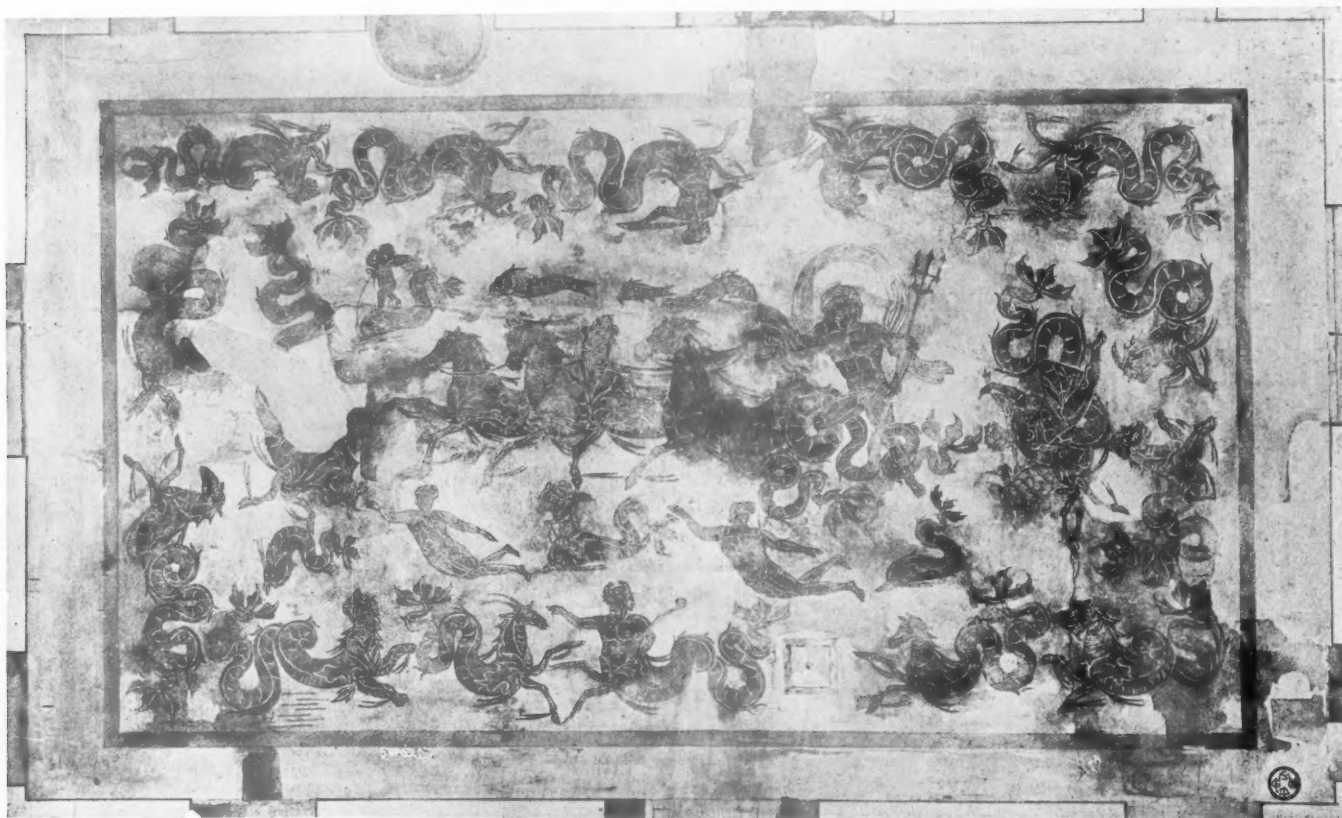


Fig. 7.—THE GREAT MOSAIC IN THE BATHS AT OSTIA.

(From a Drawing.)



The internal decoration of these houses is in painted plaster, with figures in large red or yellow fields, and architectural framework or (in one case) impressionist landscapes in small panels. There is to be noted a curious avoidance of the horizontal line, which recurs throughout, and cannot therefore be treated as accidental; possibly it is a striving after correct perspective. On the west of this street there is, first of all, a large block of buildings attributable to the earlier part of the second century after Christ, and consisting of public baths with a large open courtyard, used as a palaestra, on the west, bounded on all sides by streets. Here, again, the plan is by no means normal, for the palaestra occupies an unusually large proportion of the space. From the entrance we first reach a large hall, measuring 61 ft. by 35 ft., paved with a black and white mosaic pavement, representing Neptune driving four seahorses, with sea monsters, Tritons, etc., all round (Fig. 7); while to the south is a smaller hall, with Amphitrite riding a seahorse, and Hymen preceding her. The *frigidarium*, or cold room, measuring 40 ft. by 33 ft., with a semicircular bath at each end of it, has a similar pavement; while further to the north are several rooms heated by hypocausts, and used for hot baths, though here again the plan is not normal; while at the north-east corner of the block are two cisterns for cold and hot water respectively, the latter being heated by a hypocaust. The uses of the palaestra are identified both by the existence in it of blocks of stone which served to fix the wooden gymnastic apparatus, and by a mosaic pavement

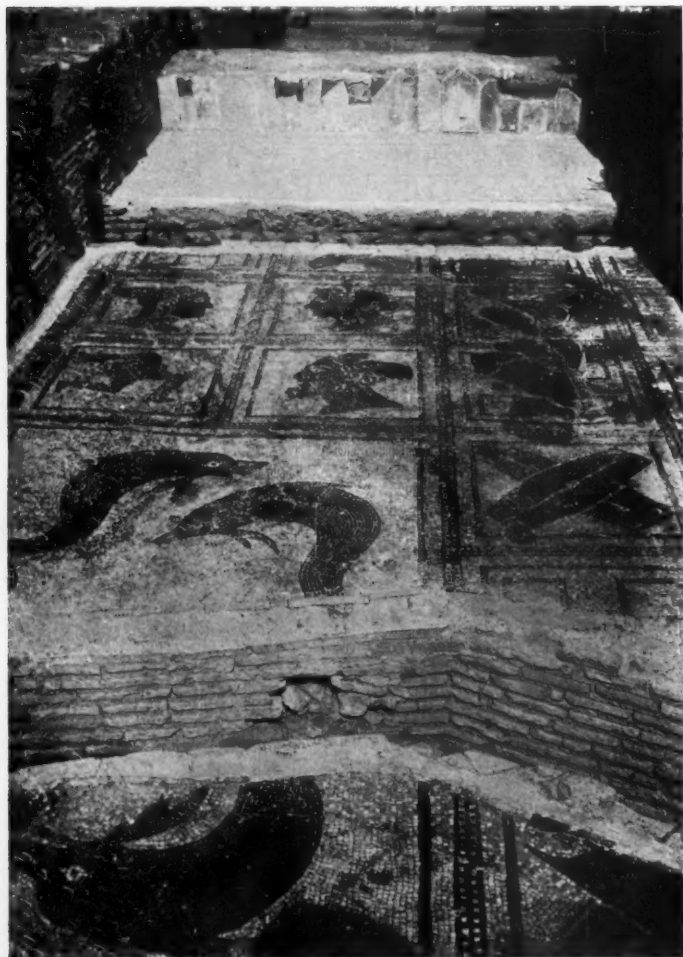


Fig. 8.—MOSAIC PAVEMENT OF THE EARLIER PUBLIC BATHS FOUND UNDER A LATER STREET.



Fig. 9.—HOUSES IN THE VIA DELLA FONTANA.

in one of the rooms opening on to it, which represents boxers. Some open bath basins gave directly on to the courtyard. Under this is a large reservoir, built of concrete, faced with *opus reticulatum*, and strengthened by external buttresses, belonging perhaps to the beginning of the Imperial period (when it was partly at least above ground); it had six chambers, each 13 ft. wide, 6½ ft. high, and at least 93 ft. long, with narrow openings in the party walls leading from one to the other; it is lined with hard hydraulic cement. On the lead outlet pipe is a huge bronze tap, nearly two feet in height. Originally it probably supplied the earlier public baths, of which remains have been found under the street to the east (18 on plan), and which belonged probably to the middle of the first century after Christ. Several rooms belonging to them have been found under the street, including an extremely fine mosaic pavement (Fig. 8). The remains of these baths extend to the north of the cross street (20 on plan), so that the barracks of the *vigiles* (19 on plan), a military corps who combined the duties of firemen and police, must also be attributed to the reconstruction of the city of which we have already spoken. The building appears to have been originally a large private house with a peristyle; it has no architectural features of importance, except a good example of brick-facing at the main entrance, in which, as usual at Ostia, the decorations are not cut and not moulded; while the existence of soldiers' names scratched upon the bricks shows that they were not faced in any way. The latrine is also a very perfect one.

To the west of these two blocks is another street (22 on plan) which again does not run right through to the main street, but is blocked by a shop; on the north, however, it leads into another street parallel to the main street. The narrow block between the street No. 22 and the street to the east of the theatre is occupied by houses of the type of which we have spoken above as peculiar to Ostia (Fig. 9) and by shops. The theatre (28 on plan) has been thrice reconstructed, with some modifications of plan, the original building belonging to the time of Augustus, the second to that of Hadrian, and the third to that of Septimius Severus and Caracalla. To the middle period belong some very fine brick cornices of the two orders of the external arcaded portico, and traces of the wall, decorated with pilasters, which came above the second order; fragments of these have been found, lying as they fell, and have been raised so that they can be seen and studied. The arrangements for the curtain are well preserved. Behind the stage there is an area 262 ft. wide, the north end of which is not yet excavated;



Fig. 10.—WAREHOUSES, LOOKING NORTH.

it extended beyond the street running east and west (29 on plan)—Fig. 12. In the centre of it is a temple (30 on plan), the whole of the superstructure of which has been destroyed, though the podium and some fragments of the cornice remain. It was a temple with two columns only in front, which have been found and re-erected. It was probably dedicated to Ceres, the goddess of agriculture, for on each side of the open space surrounding the temple is a row of small rooms (31 on plan), which were offices of the various corporations of merchants, ship-owners, and officials connected with the corn trade, which was mainly carried on with North Africa. This we learn from the inscriptions and emblematic designs in mosaic with which the pavements of the rooms are decorated.

To the west is the house of Apuleius (32 on plan), already mentioned, and to the west of it again a well-preserved sanctuary of the Persian sun-god Mithras (33 on plan); but both of these occupy the precinct of a group of four small temples (34 on plan), which stand side by side on one podium, and belong either to the late Republic

or to the time of Augustus. To the south of them is an open area stretching almost to the main street. On the east side of this space is a small sanctuary of Jupiter. To the west, again, is a building which appears to be a tannery or a fuller's establishment, with a number of basins of various sizes; a similar building has been found to the north of the barracks of the *vigiles*. Farther west still is a building with mills for grain and oil (36 on plan); and after an unexcavated interval we reach another group of houses (38 on plan) similar to those already described (Fig. 13). To the west of the street upon which these opened

there is a group of warehouses placed on each side of a street of the unusual width of 30 ft., flanked with arcades (39 on plan)—Fig. 10. They consist of chambers some 18 ft. square, with a wooden mezzanine floor, supported on an internal brick cornice 11 ft. above the floor level. The facing to the concrete, which is of *opus reticulatum* (small cubes of stone



Fig. 11.—WAREHOUSES AND TEMPLE OF VULCAN, LOOKING SOUTH.





Fig. 12.—SQUARE TO NORTH OF THEATRE, WITH TEMPLE IN CENTRE, AND COMMERCIAL OFFICES TO EAST AND WEST.

set lozenge wise) with brick quoins, is remarkably fine and well laid.

The street debouches at its south end into a street leading along the back of the so-called temple of Vulcan (40 on plan)—Fig. 11. This temple, the most prominent of the ruins of Ostia, rises on a very lofty base, and looks on to the Forum, on the farther side of the street. It is hexastyle prostyle, and some fragments of its architecture—fine work of the latter half of the second century A.D.—have been discovered; its internal marble slab facing has disappeared, but the brickwork which coats the concrete core of the wall is very finely laid, and is of a beautiful warm red colour. The brickwork of Ostia, indeed, cannot easily be surpassed, even in Rome itself.

To what deity it was actually dedicated is uncertain—whether to Vulcan, unquestionably the most important god at Ostia, where fire was an ever-present danger, or to the Capitoline triad Jupiter, Juno, and Minerva.

What existed previously on the site is uncertain; there is no doubt that it has been built over the point of intersection of four streets, which have been diverted to run



Fig. 14.—JARS USED FOR STORAGE OF WINE OR OIL.

round it. Recent excavations have laid bare to the east of it some shops, which date from the earliest period of the town, but have been thrice reconstructed.

To the west of the storehouses just described are others. The southern group (41 on plan) lie round a very narrow rectangular space, known as the "Piccolo Mercato," the small market; while in some of those farther north we may notice slender pillars supporting a colonnade in front of them on one side of the street, whereas, on the other, arches carried by travertine corbels project over the street, and no doubt supported balconies (42 on plan). The recent excavations at Pompeii are revealing the existence of balconies there also; and there is no doubt that our previous conceptions of the somewhat monotonous appearance of the exterior of a line of Roman houses will have to be largely modified by the new knowledge that is being gained.

From this point a street (43 on plan) follows the windings of the river bank (the river has here encroached a good deal), passing other storehouses on the way, including one group (45 on plan) which contains an



Fig. 13.—HOUSES ON NORTH-EAST SIDE OF TEMPLE OF VULCAN.

exceptionally well-preserved group of large jars sunk in the floor, and used for the storage of corn or oil (Fig. 14). It eventually reached a large building (47 on plan) which bears the (perhaps not erroneous) name of Palazzo Imperiale—the imperial palace. It has not as yet been entirely excavated, but it seems to fall into three parts: (a) the shops or offices on the north; (b) a courtyard to the south; (c) the house or palace proper in the centre, consisting of baths grouped round a large central hall. The excavations have hardly extended farther, only a few scattered buildings to the west and south having been cleared. Five-sixths of the site, perhaps, still remains to be brought to light, and the results so far have been of such interest that the continuation of the work will be attentively watched. It is being, of necessity, carried on with considerable care, and it will be many years before it can be brought to completion.

[The foregoing article has been abbreviated by Dr. Ashby from an article on the subject which he wrote for the "Journal of Roman Studies," II (1912). Those who desire to pursue the subject further will find in the original article references to the literature bearing upon it.]



# THE SURVEY OF LONDON—ST. GILES-IN-THE-FIELDS.

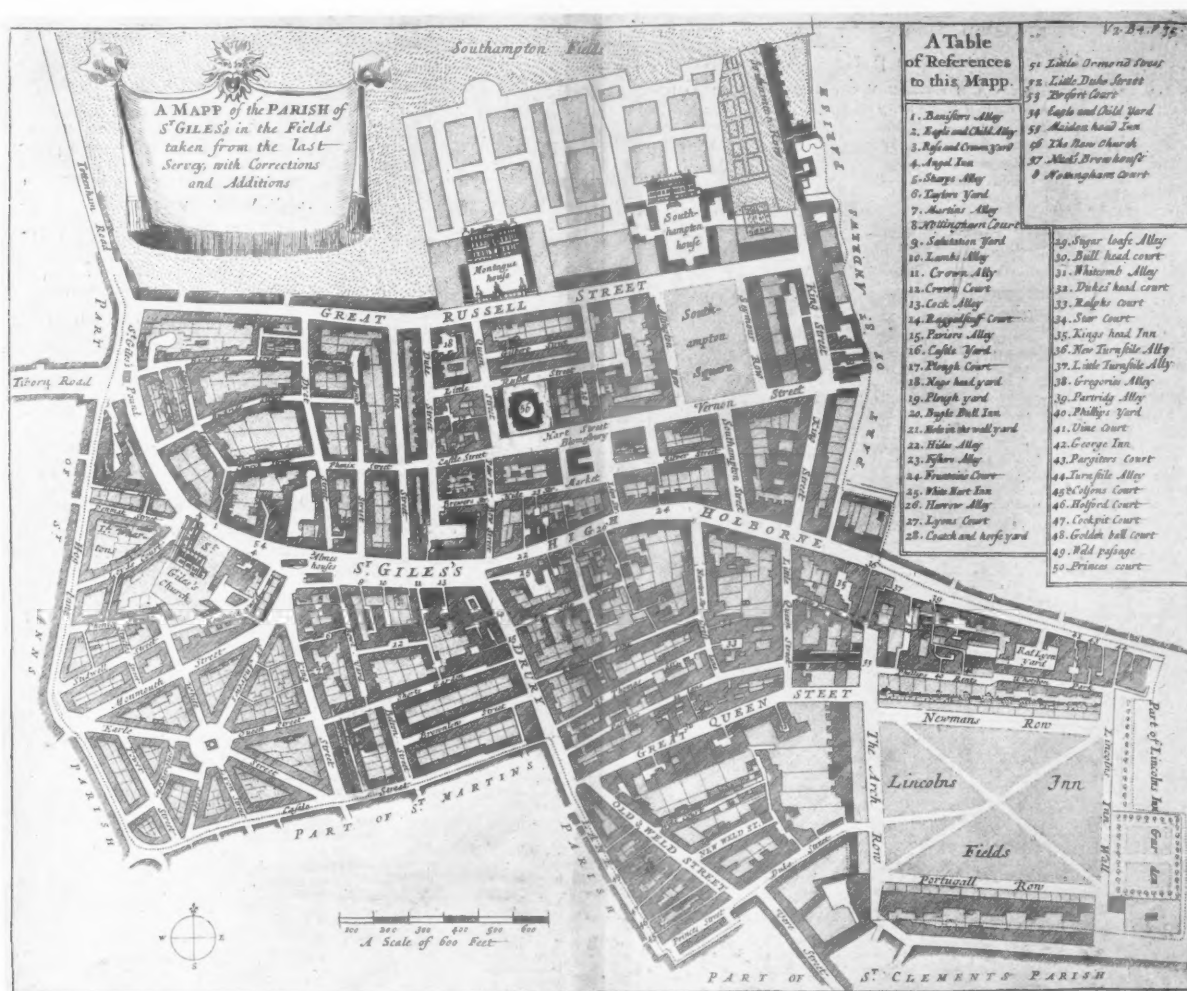
With Plates VIII, IX, and X.

THE fifth volume of "The Survey of London," which lies before us, embraces the second and concluding part of the Parish of St. Giles-in-the-Fields, and its 206 pages of letterpress and 155 illustrations are evidence that great pains have been taken to make this architectural survey complete. Those responsible for its production are to be congratulated on the issue of a book, which is at once a valuable work of reference and a copious portfolio of pictorial records of London craftsmanship.

This year, if we mistake not, the London Survey Committee celebrate the twentieth anniversary of their institution; and all

Council by preparing an authentic account of the district and correcting its earlier historians.

It is difficult for the Londoner of the present day to realise the ancient parish of St. Giles, since the making of New Oxford Street and the much more recent Kingsway has not only altered its appearance but has diverted the stream of traffic and business from the old ways into new thoroughfares. The pedestrian walking westwards along Holborn about the year 1750 would pass, as now, the eastern boundary of the parish a few steps before reaching Great Turnstile, which leads into Lincoln's Inn Fields. He would then skirt its northern



ST. GILES-IN-THE-FIELDS, circa 1720 (STRYPE).

who have approved and seconded their efforts will commend the action of the London County Council in taking over the important work of publishing these volumes, which bid fair to become of unique historical importance to the metropolis. The two volumes on St. Giles's are not only published by the Council, but are in the main the work of the Council's excellent record staff, which, though not perhaps yet actually constituted as such, is already virtually a department of experts acting under the direction of the Joint Publishing Committee of the Council and the London Survey Committee. Sir Laurence Gomme in his preface pays a just tribute to the energies of Mr. W. W. Braines, who has taxed the available records of the parish at the source, and has reflected credit on the

boundary until, near Little Turnstile, the road becomes the dividing line between St. Giles's on the one hand and St. George's, Bloomsbury, on the other, the latter having been separated from the parent parish in 1731. To the south the parish extended over Lincoln's Inn Fields (originally Purse Field and Cup Field), and farther west the area, as far as Drury Lane, was divided in the main between two other fields, namely, Rose Field and Aldwych Close. From Little Turnstile the road turned down by High Holborn towards "the town of St. Giles"; and as the High Street swung northwards to meet the Tyburn Road (now Oxford Street), it passed the parish church, standing within the former precinct of the mediæval Hospital of St. Giles, the triangular boundaries of which are

roughly marked by High Street, Charing Cross Road, and Shaftesbury Avenue. Thus, the traveller westwards to Tyburn from Holborn would pass right through the heart of what was once a mediæval village. "Marshland," part of St. Giles's Field, which lay between the hospital precinct and the southern boundary of the parish, was, at the close of the seventeenth century, the subject of a town-planning experiment which excited the interest of the period and drew a visit from John Evelyn in 1694. This was the laying out of Seven Dials, the original engraved plan of which, included in this volume, scarcely foreshadows the later unenviable reputation of this district. The parish turned north from the hospital precinct, forming a long slip to the east of Tottenham Court Road, including the greater part of Bedford Square, which was laid out between the years 1775 and 1780.

It will thus be seen that the "fields" around the Hospital of St. Giles have been developed in several definitely marked areas, and each of these has its own particular history, which has been carefully elucidated in the volumes of the Survey. Lincoln's Inn Fields having been fully described in the first part, we have here the details of the remaining portions of the parish, and buried among the dry, but not unimportant, particulars we come upon many illuminating items concerning the Londoners of a past age. Turning to the history of No. 4, Gate Street, which was pulled down in 1905, we learn that there stood originally here a house built by Thomas Povey, who followed a difficult and middle course during the Civil War; and, in spite of being a member of the Long Parliament, was received into favour at the Restoration. His house in Gate Street (then part of Lincoln's Inn Fields) was described by both Evelyn and Pepys, the latter expressing amazement at "his perspective upon his wall in the garden and the springs rising up, with the perspective, in the little closet; his room floored above with woods of several colours, like, but above, the best cabinet work I ever saw; his grotto and vault, with his bottles of wine, and a well therein to keep them cool; his furniture of all sorts; his bath at the top of the house, good

pictures and his manner of eating and drinking," and adds that they "do surpass all that ever I did see of one man in all my life."

On a later page we find one of those miscarriages of justice which it has apparently taken 250 years to expose. In 1650 a certain Mr. Gibbert made a claim in respect of some property in High Holborn, which the surveyors appointed to investigate pronounced as "very unreasonable, false, imperfect, and untrue," adding "and wee, whose names are heerunto subscribed, shall (if Gibbert should bee so uncivell or shameles heereafter to lay clayme to them before yo<sup>r</sup> hono<sup>r</sup>) make it clerely appeare to the contrary if at any tyme required." Yet research has proved that the surveyors were wrong; but the ill wind that brought Gibbert no good has left us a valuable little plan of a part of Holborn near Little Turnstile, which, from internal evidence, is clearly a copy of one made about the year 1609. On it is indicated by a dotted line and the words "Queene Streete" the newly laid way from Drury Lane across Aldwych Close and Purse Field, which was named after Queen Anne of Denmark, and was part of the route used by James I and his queen in travelling to Theobalds. The King's Gate, on the north side of Holborn, is also marked on the plan showing the continuance of the route, part of which came to be the present Theobalds Road. Apparently there was also a gate at the Drury Lane end, for we read that "the inhabitantes of the dwellings at the newe gate neere Drewry Lane" mention in a petition to the Earl of Salisbury (c. 1605-12) that they had petitioned the queen "to gyve a name unto that place," and that they had been referred to him. Thus apparently Great and Little Queen Street came to be so named in honour of Anne of Denmark; but later a statue of Henrietta Maria was placed against the central house of Newton's buildings on the south side of the street (built 1636-7), of which houses we possess now only the already threatened front and fragmentary interior of Nos. 55 and 56.

The history of Great Queen Street is traced in careful detail, and it is of interest to know that the earliest buildings were erected on the *north* side of the street, apparently beginning in 1604 or 1605. The south side, however, has monopolised most attention, since here was situated the delightful row of brick houses, with their dignified Corinthian pilasters, just referred to. These houses were built a few years before the west side of Lincoln's Inn Fields, and have been the subject of much speculation regarding the authorship of their design. Horace Walpole quotes Gerbier as saying that they were designed by Webb, the scholar of Inigo Jones. Unfortunately, however, Webb's name does not appear in the passage of Gerbier's "Counsel and Advice to All Builders," which is evidently the one Walpole had in mind. But though we cannot identify the architect, we can yet, while we have time, admire the bit of his work which is still left to us in Nos. 55 and 56. The peril in which this almost unique piece of mid-seventeenth century London street architecture stands through the requirements of the Freemasons' Hall must fill everyone's mind with anxiety and regret. Six of the pilasters remain, and these, with the cornice and slightly modified dormer windows, are enough to indicate the character of the old design. There is a fine staircase within, but the greater part of the interior has been quite transformed. The interest of the building—which is half the original house—is not confined to its architectural value. Among its inhabitants have been: Thomas Lord Arundell of Wardour; Ulick de Burgh, Marquis of Clanricard, who was born in another house in this street; John Digby, first Earl of Bristol; Thomas, third Lord Fairfax, who, while chief in command of the Parliamentary Forces, was lodged officially in this house, and was here visited

[Continued on page 149.]



DOORWAY, NO. 68 GOWER STREET.



Plate 1 June 1914

THE ARTIST IN HIS STUDIO. BY JAN VERMEER.  
(From the Painting in the Liechtenstein Gallery, Vienna.)

Photo: Hanfstaengl.

UOPI



17011



Plate II.

VASE IN THE GARDENS OF THE TUILERIES, PARIS.

JUNE 1914.

*The gardens of the Tuileries are embellished by a great number of vases—copies of the antique, admirably executed. The above is a typical example.*

1700





Plate III. June 1914

MONTACUTE, SOMERSET: GARDEN FRONT FROM THE SOUTH.

Photo: Leonard Willoughby.

*Montacute is one of the most beautiful Elizabethan houses in England. It was built in 1580. In body it is essentially Gothic, but the incoming Renaissance is strangely intermingled with the earlier forms, the result being one of astonishing interest.*

1000



Plate IV. June 1914

**MONTACUTE: CENTRE PORTION OF ENTRANCE FRONT.**

*This view shows the addition which was made by rebuilding between the two wings a front with porch removed from Clifton Maybank which, though not put here till 1760, is of late Tudor date, and therefore earlier than the Elizabethan work it screens.*

Photo: Alan Potter.



M70U



Plate V. June 1914.

**MONTACUTE: VIEW FROM FIRST-FLOOR WINDOW ON GARDEN FRONT.**  
*The house is set in the midst of beautiful gardens, a glimpse of which is gained in the above view.*

Photo: Leonard Willoughby.

1100



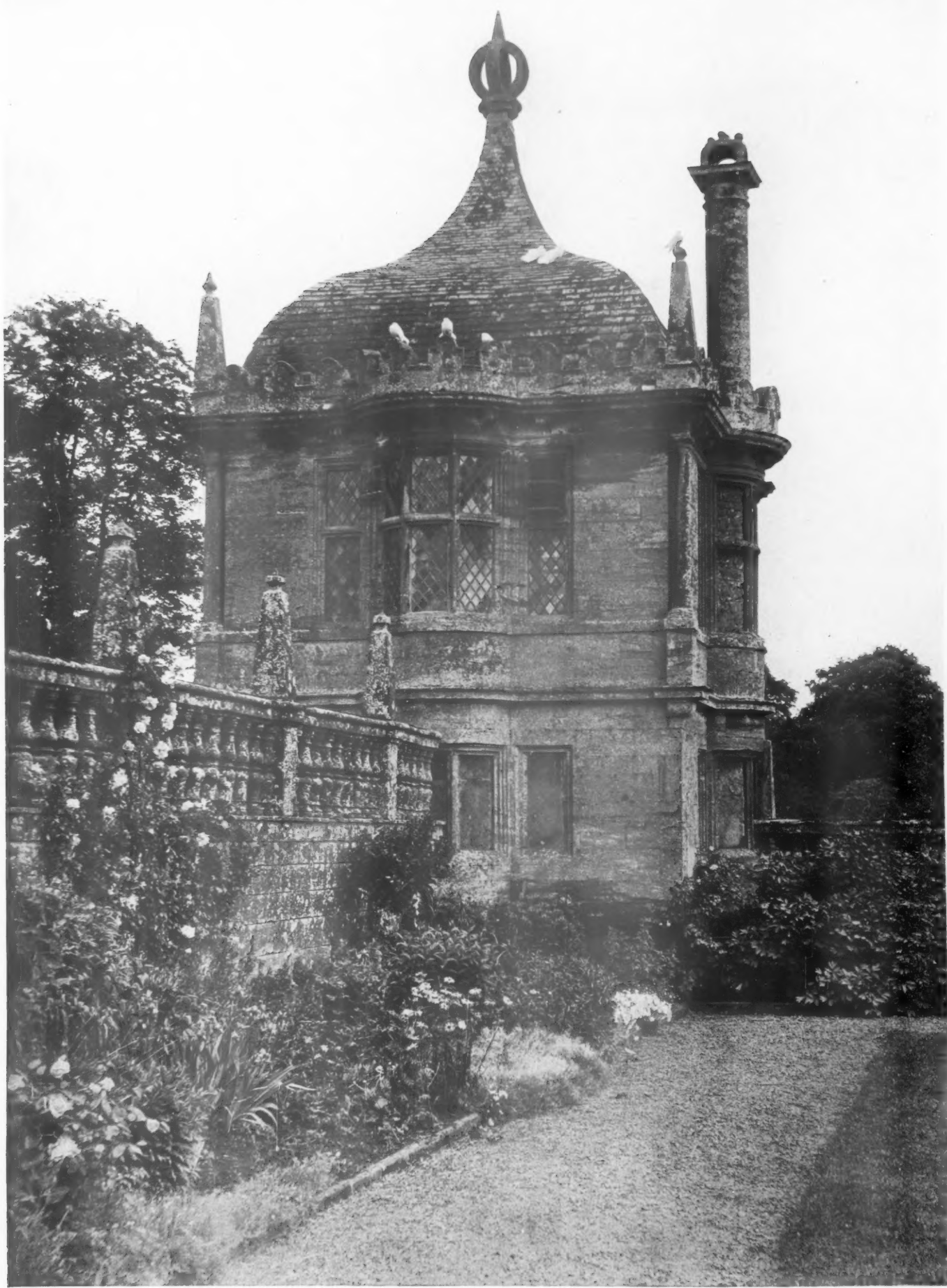


Plate VI. June 1914.

MONTACUTE: GARDEN HOUSE.

Photo: Leonard Willoughby.

*Here especially the Early Renaissance finds curious yet beautiful expression. There are two of these garden houses, at either end of the balustraded wall that encloses the central court.*

10701



The Balustraded Pool.



Stairway leading up to Terrace.

Photos: Leonard Willoughby.

Plate VII. June 1914.

MONTACUTE: VIEWS IN NORTH GARDEN.

U of M



1104



Plate VIII. June 1914.

Photo: London County Council.

CEILING ON FIRST FLOOR, NO. 1 BEDFORD SQUARE, LONDON.

*Bedford Square was laid out between the years 1775 and 1780, and there is reason to believe that the houses which enclose it were designed by Thomas Leverton. The interior embellishments include many beautiful ceilings.*

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M70U





Plate IX. June 1914.

CEILING ON FIRST FLOOR, NO. 47 BEDFORD SQUARE, LONDON.

Photo: London County Council.

*The work of Thomas Leverton exhibits well-balanced composition and refinement of detail. He employed many of the decorative artists who executed work for the brothers Adam, among them being Antonio Zucchi, who is credited with the ceiling paintings shown on Plate VIII.*

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Plate X. June 1914

CEILING ON FIRST FLOOR, NO. 30 BEDFORD SQUARE, LONDON.

Photo: London County Council.

*The oval medallions are the special feature of interest in this ceiling. They are modelled on classical lines, and, in their delicacy, are suggestive of cameos.*



300



Plate XI. June 1914.

**BRITISH MUSEUM EXTENSION: NORTH FAÇADE.**

John J. Burnet, LL.D., R.S.A., F.R.I.B.A., Architect.

*This façade to the new north wing of the British Museum is magnificent in scale, and well maintains the high standard set by Smirke. The lions on either side of the entrance are by Sir George Frampton, R.A.*

Photo: "Arch. Review."

1000





Plate XII. June 1914.

BRITISH MUSEUM EXTENSION: VIEW LOOKING ACROSS MAIN GALLERY.

John J. Burnet, LL.D., R.S.A., F.R.I.B.A., Architect.

*The main gallery of the new wing is on the first floor.*

Photo Record Press.

BRITISH MUSEUM

1000



Plate XIII. June 1914.

BRITISH MUSEUM EXTENSION: MAIN GALLERY.  
John J. Burnet, LL.D., R.S.A., F.R.I.B.A., Architect.

*The gallery provides a fine vista, and has a very well designed ceiling.*

Photos: Record Press

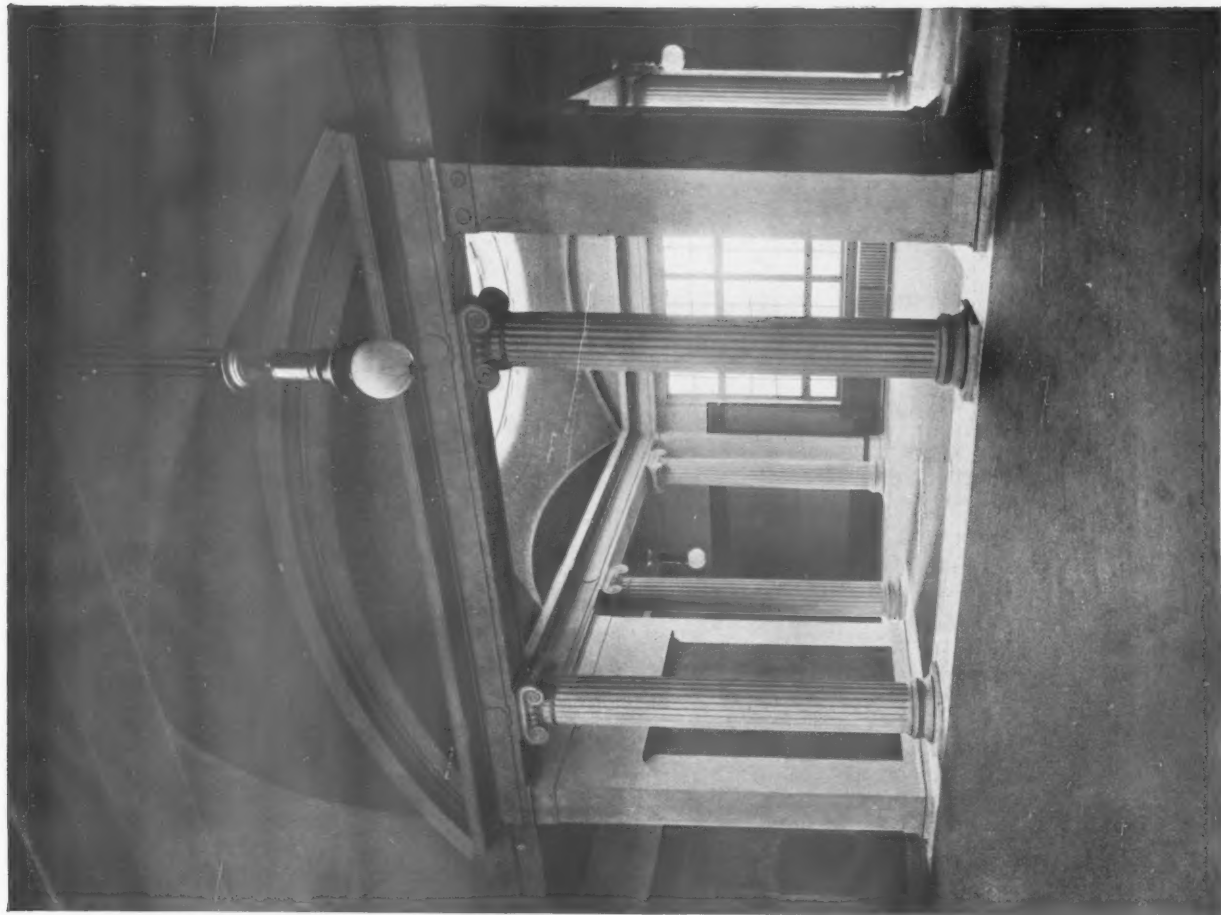


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Plate XIV. June 1914.

View in Main Gallery.



View in Top Gallery.

BRITISH MUSEUM EXTENSION.  
John J. Burnet, LL.D., R.S.A., F.R.I.B.A., Architect.

Photos: Record Press.





by both Houses of Parliament in 1646; Sir William Paston; George, second Earl of Bristol, to whom the property returned at the Restoration; the Council of Foreign Plantations, of which Evelyn was a member, and which held their meetings here, as recorded by him in 1671; William Cavendish, third Earl of Devonshire; and Robert Spencer, second Earl of Sutherland. In 1684 the original house was bought by John Lord Belasyse, and was divided into two, and in 1732 the western half was again subdivided into the present Nos. 55 and 56. Before the second division the existing building was occupied successively by Henry Howard, seventh Duke of Norfolk; Thomas Stonor, son-in-law to Lord Belasyse; Sir Godfrey Kneller; and the Earl of Bellamont. After the division we find at No. 55 Bartholomew Dandridge the portrait painter, and Godfrey Kneller, Sir Godfrey Kneller's godson. At No. 56 were Benjamin Wilson the painter and scientist, John Hoole the translator, and James Boswell, who lived here from 1786 to 1788, and wrote in this house part of his biography of Dr. Johnson. Such a record would, we should have thought, been sufficient to ensure the preservation of any building, apart altogether from its architectural importance.

There is not space to touch upon the history of the Leper Hospital of St. Giles, which was founded by Maud, Queen to Henry I, about 1117 or 1118. At the Dissolution, in 1539, the hospital chapel became wholly parochial, and was rebuilt 1623-1631, giving place eventually in 1731 to the present church from the designs of Henry Flitcroft. Plans and elevations of this quite beautiful building are included in the volume.

Of the many minor structures having some æsthetic or architectural interest there are a good number of examples in the book, such as the shop-fronts in New Compton Street, which stand on the site of part of the hospital pasture land. The parish, with the exception of Lincoln's Inn Fields and Bedford Square, has been very closely built upon; but it is a relief to discover that even in some of its most congested areas there were once gardens and orchards. A description of property near Goldsmith Street, in 1640, refers to "the arbour formed of eight pine trees, the 'sessamore' tree under the parlour window, 13 cherry trees against the brick wall on the east of the garden, 14 more round the grass plot, rows of gooseberry bushes, rose trees and 'curran trees'; another arbour 'set round about with sweete brier,' more cherry trees, pear, quince, plum, and apple trees, a box plot planted with French and English flowers, six rosemary trees, one 'apricocke' tree and a mulberry tree"—quite a breath of country air from the former state of St. Giles-in-the-Fields.



SHOP FRONTS, NOS. 14-16 NEW COMPTON STREET.

Forty-five of the plates in this book are occupied by quite excellent illustrations of the superb ceilings, chimneypieces, doorways, etc., which are to be found in the houses around Bedford Square. The fact that Thomas Leverton took a building lease of No. 13 in 1775, practically at the beginning of the building operations, together with the witness of the work itself, is strong presumptive evidence that he designed the square. He resided at No. 13 from 1796 to his death in 1824. The detail of the ceilings is particularly fine, and we are grateful for the very full photographs and the enlarged views of the delicately-wrought panels on ceilings, walls, and in the mantelpieces. It is probable that we have here the actual work of such artists as Bonomi, Angelica Kauffmann, Antonio Zucchi, and, perhaps, Flaxman; and the photographs are a storehouse of suggestion and inspiration.

But we must conclude. A work like the Survey of London, which has taken twenty years to initiate and put into thorough working order, is surely destined to a successful finish; and although in England we have as usual lagged behind our more scientific friends on the Continent, we may yet feel some satisfaction that London leads the way, and that the principles for which architects and antiquaries have alike fought for in the past are now at length being generally recognised.

*"The Survey of London." Vol. V: The Parish of St. Giles-in-the-Fields (Part II). Issued by the Joint Publishing Committee representing the London County Council and the Committee for the Survey of the Memorials of Greater London. Westminster: P. S. King & Son, Nos. 2 and 4 Great Smith Street. Price 21s. net. 12 in. by 9 in.*

## PLATE ILLUSTRATIONS.

Plate I.—The Artist in His Studio: A great deal of interest in the paintings of the "Little Masters" of Holland lies in their representation of Dutch interior decoration, as in this picture by Jan Vermeer. An article dealing with the subject appears on page 135.

Plate II.—Vase in the Gardens of the Tuileries, Paris: There is a beautiful flow of line in this vase, and the ornament is very robust in character.

Plates III.—VII.—Montacute: The charm of this delightful old Somerset house is to be found in its strange admixture of Gothic and Renaissance forms. The Elizabethan spirit is evident in every part, but the newer spirit is plainly making itself felt, the result being one of astonishing interest. See the article on page 139.

Plates VIII.—X.—Ceilings, Bedford Square, London: These give some idea of the rich decoration which remains hidden behind many a plain exterior in the London Squares. We are indebted to the London County Council for the illustrations. They are taken from the second volume of the Survey dealing with the Parish of St. Giles, a review of which appears on page 147.

Plates XI.—XIV.—British Museum Extension: The new north wing of the British Museum is one of the most dignified pieces of architecture which has been added to London in recent years. A criticism of it is given on page 150.

## THE BRITISH MUSEUM EXTENSION.

*With Photographs specially taken for "The Architectural Review," including Plates XI, XII, XIII, and XIV.*

ON Thursday, May 7th, the King and Queen opened the King Edward Galleries of the British Museum. The new wing will be counted one of the most important works of English architecture to which the century has, so far, given birth, being a considerable extension of a building that takes rank with Westminster Abbey and St. Paul's Cathedral as a unique National Institution. It is not always recognised that the British Museum is deserving of fame not only because it is the depository of priceless treasures, but also on account of its very high artistic merit. Hence, besides asking whether Mr. Burnet has designed suitable rooms for the exhibition of precious objects, we must ask whether he has entered into the spirit of Sir Robert Smirke's splendid architectural conception; whether the new work has the same dignity and grandeur which distinguish the old.

Before entering upon a detailed criticism of the new wing, it will perhaps be of interest to give a short account of the buildings of which it is an extension.

The British Museum has had a long and chequered history. Its Act of Incorporation in 1753 directed the newly-constituted body of Trustees "to erect or provide within the cities of London or Westminster, or the suburbs thereof, a General Repository for the reception of the Museum or Collection of Sir Hans Sloane, the Cottonian Library, the Harleian Collection of Manuscripts, and of such other Collections and Libraries as should be admitted by the Trustees to the said General Repository." Two houses standing on the outskirts of the London of that day seem to have been taken into special consideration as suitable for the new Museum. One of these was Buckingham House, then the property of Sir Charles Sheffield, subsequently sold to King George III in 1762, and converted by King George IV into Buckingham Palace. The other was Montagu House, which was offered to the Trustees by Sir Edward Montagu at a third of the price at which the former was for sale, and this was consequently chosen. And looking back upon the developments during the last 150 years, the choice seems a very fortunate one. It would have been most undesirable to have a monster museum in the midst of St. James's Park, gradually extending its area and encroaching upon one of London's precious open spaces.

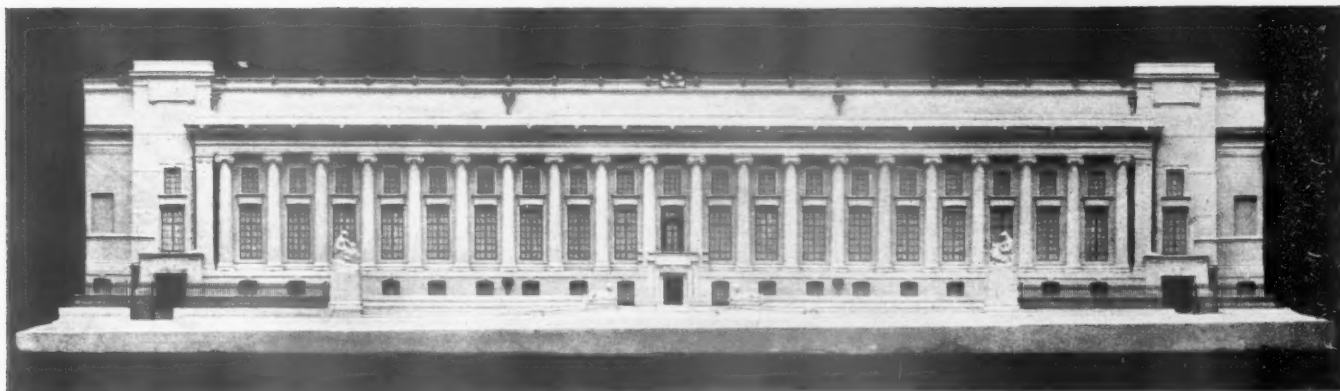
For about fifty years Montagu House, as originally arranged for the purpose of the British Museum, sufficed without addition. The first extension of it was occasioned by the success of the military expedition to Egypt in 1801. The capitulation of the French army, after Sir Ralph Abercromby's victory near Alexandria, carried with it the surrender of the Egyptian antiquities collected by the savants whom Napoleon had attached to his expedition. These having been presented by the King to the British Museum, the Trustees petitioned Parliament for a special grant to provide a building for the accommodation of "these memorable trophies of national glory"; and a sum of £16,000 was accordingly provided. With this sum was erected, from the designs of George Saunders, a new building, projecting northwards into the gardens from the north-west corner of Montagu House.

Other acquisitions, such as that of the Townley Collection of Greek and Roman sculptures and the Elgin Marbles, and, finally, King George III's Library, made necessary an extension upon a large scale. It was felt that all the small additions and temporary structures formed an insignificant group. In 1823 Sir Robert Smirke (then Mr. Robert Smirke) was called in. The Library was the first part to be erected, although the plan

of the whole of Smirke's building was conceived at the same time. The new wing was built out into the garden from the north-east corner of Montagu House, and similar ranges of galleries were planned on the west and north; while the quadrangle was to be completed by the removal of Montagu House and the substitution of a new front in conformity with the rest of the design, after which the colonnade separating the courtyard from the street was to be replaced by a railing. In 1833 the erection of the northern wing was taken in hand, £24,000 being voted in that year out of an estimated total cost of £70,000. Five years later, in September 1838, the new Reading Room, which formed part of this wing, was opened to the public. By the end of this year the quadrangle was in a sense complete, though much still remained to be done to carry out Smirke's design. The southern side of it was occupied by Montagu House, and the southern half of the western side by the gallery containing the Townley Marbles. A Select Committee was appointed in this year by the House of Commons to inquire into the plans and estimates for the completion of the buildings of the British Museum, by the removal of these buildings and the substitution of others in conformity with Sir Robert Smirke's plan. The estimated cost was £250,000, to be spread over five or six years; and the committee reported in favour of the immediate prosecution of the work. The plan included, in addition to the completion of the quadrangle, an extension of the north wing westward (the present Arch Room and Phigaleian Room), and a similar extension of the projected southern block (the present Archaic-Greek Sculpture Room). The latter was to contain the newly-acquired antiquities from Syria, and was for some time known as the Syrian Room.

The execution of this plan occupied many years, and was not finally completed until 1852. They were inevitably years of some confusion in the Museum, and the continued accession of fresh collections caused various additions and modifications in the plans. The Arch Room above mentioned was completed in 1841 and the Syrian Room in 1844. In 1845 the last vestige of Montagu House disappeared. In August the whole of the east wing was sold for removal, and Montagu House itself shared the same fate in September. The colonnade along the street front, with the clock-tower over the gateway, followed shortly afterwards. The narrow range of rooms to the east of the King's Library, planned in 1838, was built in 1845. In 1846 Sir Robert Smirke retired from his position as architect to the Museum, and was succeeded by his brother, Sidney Smirke. The sculpture in the pediment was entrusted in this year to Sir Richard Westmacott, at an estimated cost of £3,500. The wall and railing which replaced the colonnade along the line of Great Russell Street were erected in the autumn and winter of 1850-51 after a brief but lively explosion of public indignation at a proposal that a wall should be substituted for a railing in order to secure greater privacy for the "parvenu would-be aristocrats" (as an eloquent correspondent described them) inhabiting the official residences in the two projecting wings of the Museum. The new gates were open to the public for the first time in May 1852, and the low railing on the street side of the wall, on which sat the lions designed by Alfred Stevens, was erected during the same year. In 1868 the extension of the Elgin Room northwards to meet what is now the Phigaleian Room and had at one time been the Print Room, which had been repeatedly proposed in previous years, was at last carried out. But even the numerous extensions here mentioned were insufficient to give relief to the Museum authorities, and in





MODEL OF THE NEW NORTH FAÇADE.

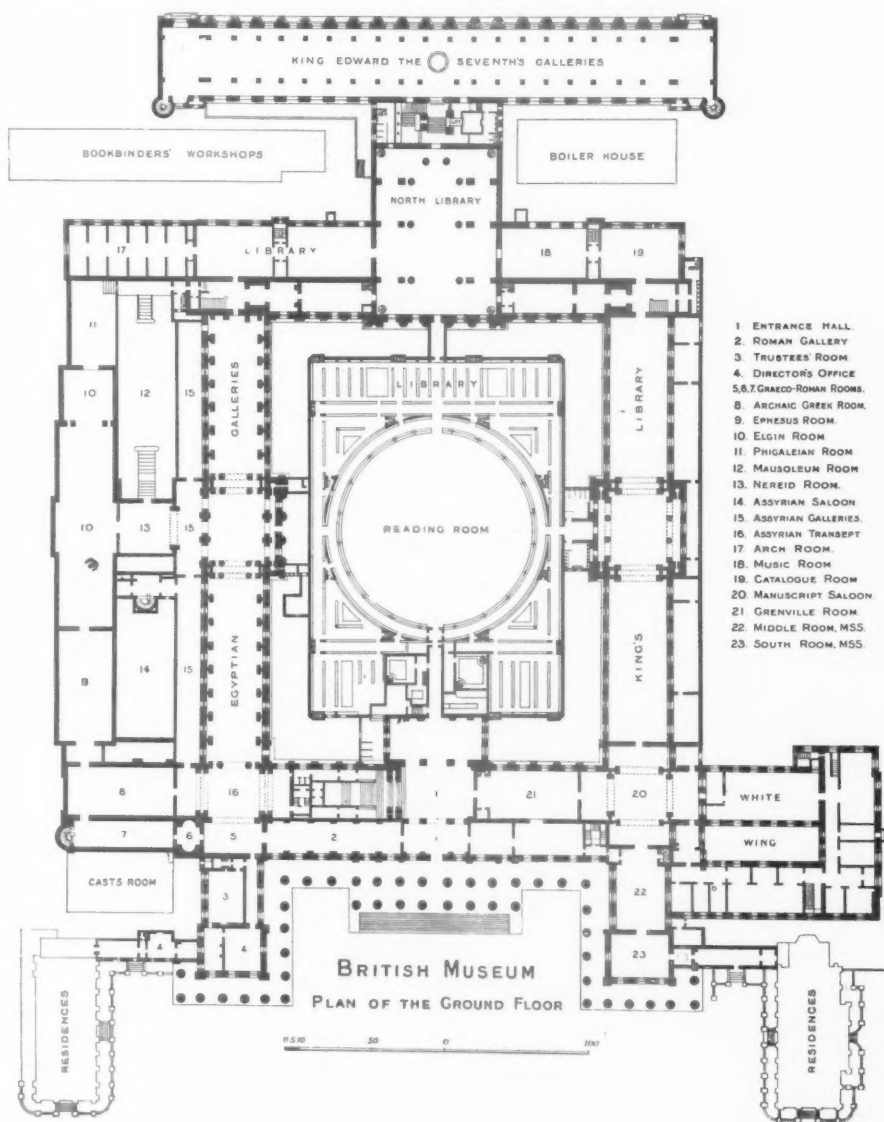
time the Natural History Collections were removed to South Kensington. It was not, however, until 1878 that this highly desirable transfer received the sanction of Parliament, for there was a very strong opposition to the scheme on the part of the President and Members of the Royal Society.

About the same time the Museum at Bloomsbury received an important accession of space through the bequest by Mr. William White, in 1879, of a sum of about £65,000 for the purpose of increasing the accommodation of the Museum. With this money the present Mausoleum Room was established

between the northern ends of the Greek and Egyptian Galleries, in a position corresponding to that occupied by the Assyrian Saloon between their southern halves; and a new block of buildings, known as the White Wing, was erected at the south-eastern corner of the Museum, to the north of the keeper's residence (and in part on the garden of the Principal Librarian's house) and looking on to Montague Street. In this block accommodation was found for the Department of Prints and Drawings (hitherto most inadequately housed), and for the working rooms of the Department of Manuscripts. The erection of the White Wing completes the architectural history of the British Museum up to the beginning of the great extension designed by Mr. Burnet. The relief obtained by the removal of the Natural History

Departments did little more than suffice for the accommodation of the innumerable objects which had accumulated in the cellars of the Museum during the period of congestion which began about 1850. It was soon evident that further expansion would be necessary in the near future, and in 1894 the Government, on the recommendation of the Chancellor of the Exchequer, Sir William Harcourt, with much wisdom and forethought, made provision for a remote posterity by purchasing from the Duke of Bedford the entire block of land contiguous to the Museum, bounded by Great Russell Street on the south,

by Bloomsbury Street and Bedford Square on the west, by Montague Place on the north, and by Russell Square and Montague Street on the east. By the liberal co-operation of the Duke of Bedford this land and the houses on it, which in 1859 had been valued at £240,000, were acquired for £200,000, and the future of the Museum was thus secured for many years. As a part of this arrangement with the Duke of Bedford, the dwarf railings in front of the main railings in Great Russell Street were removed, and the lions by Alfred Stevens, which had hitherto sat upon them, were transferred partly to the Dean of St. Paul's (to be placed round the Wellington Monument) and partly to various positions inside the Museum. Before utilising the site thus acquired, an increase of accommodation was obtained by the





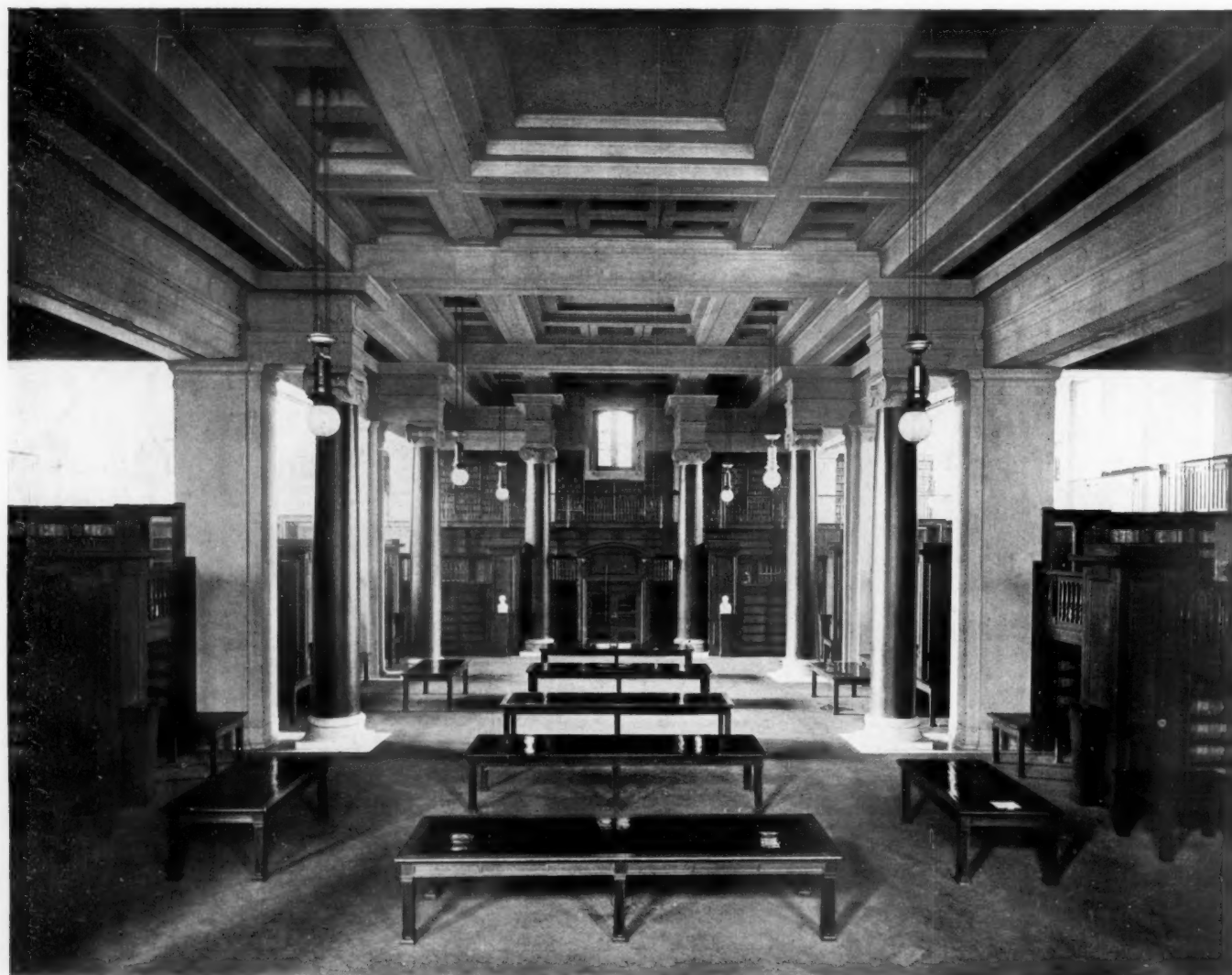
erection in 1912 of a building at Hendon to contain newspapers and other printed matter rarely required for public use. The building, which has sufficed for the provincial, Scottish, and Irish newspapers up to the present date, admits of extension on the same site.

Meanwhile an occasion for a fresh extension on the Bloomsbury site had arisen. By the will of Mr. Vincent Stuckey Lean, who died in 1899, the Trustees received a sum of £50,000 "for the improvement and extension of the Library and Reading Room." A memorandum was accordingly submitted to the Treasury, proposing the erection of a new wing to the north of the Museum, facing Montague Place, where accommodation could be found for a portion of the Library and for some collections which were overcrowding the eastern galleries of the Museum. As a result of this application, as soon as the financial pressure caused by the South African War was relaxed, a sum of £150,000 was provided under the Public Buildings Expenses Act of 1903, to be used in conjunction with the Lean Bequest, and with this sum the present building was undertaken. Mr. Burnet was selected as architect in 1904, and in 1906 actual work on the site was begun. By the middle of 1907 the contract for the basement was completed, and on June 27th of that year the foundation-stone was laid by His Majesty King Edward VII.

The lions which guard the entrance are the work of Sir George Frampton, R.A., and a bust of King Edward VII, by

Sir Thomas Brock, R.A., stands within the hall. The building contains two exhibition galleries, that on the upper floor being assigned to the Department of Prints and Drawings, while the ground floor, after temporarily accommodating an exhibition of the antiquities brought back from Central Asia by Sir Aurel Stein, will eventually be assigned to the Department of British-Medieval Antiquities for the display of the collections of mediæval plate, enamels, glass, china, and the like. Three other storeys (mezzanine, sub-ground floor and basement) will furnish working rooms for the departments concerned, and also will supply accommodation for newspapers, maps, and music from the main Library, together with a large amount of storage space for books. The whole block is connected with the main building by a central neck, on the ground floor of which is a fine room—the North Library—which will serve as a supplementary Reading Room, while the upper floor will fall within the province of the Department of Egyptian and Assyrian Antiquities.

Let us now examine the æsthetic aspects of Mr. Burnet's design. The feature which excites immediate comment is the central doorway, and it is, perhaps, questionable whether the sumptuous hall and staircase at the back entrance were necessary at all. All the new apartments can be approached from the front entrance, and will, in fact, be so approached by nine people out of ten who make use of the Museum. It is probable that the authorities, desiring to make the new galleries as grand a work of architecture as they could, considered

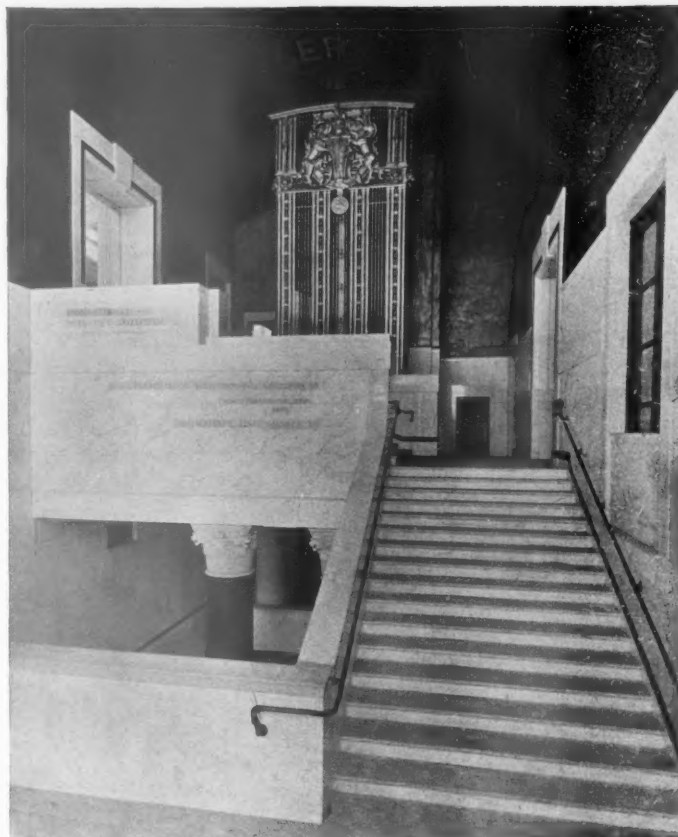


THE NORTH LIBRARY.

Photo: Record Press.

that no great and important building should be without an important staircase. As much of the work was necessarily of a somewhat severe character, it may have been thought that a certain element of richness ought to be introduced if the design were to be free from the reproach of baldness. And, having decided upon a grand staircase, it was natural that the doorway leading to this important feature should also be very prominent. Yet the design would have been improved if a great economy had been effected in this staircase. If the back entrance to the galleries was really needed, it might with advantage have been smaller. The reasons for this opinion will presently be stated.

It may seem a peculiar complaint to make, that needless money has been spent, especially in these days when architects are so often hampered by want of funds. In this particular instance, however, it may be contended that the Montague Place façade has not been improved æsthetically by the very prominent central doorway. There seems to have been from the start a confusion of purposes, which confusion is shown not only in the general lay-out of the new roads, but also in the elevation. This is all the more unfortunate as the great scale of the building has been so magnificently maintained by the row of twenty Ionic columns which are the main feature of the façade. No English work of architecture provides us with an effect which is larger or more bold than that produced by this lordly array of Ionic columns, whose dignity is still further enhanced by the long plain attic which surmounts them; and the two flat pieces of wall surface on either side which act as buttresses, and give the colonnade still further stability, are a happy element of composition. In the two main storeys of the building we have a regular repetition of features, none of which is accentuated beyond the others. This regular series naturally leads us to expect that there will be a similar regularity in the basement as well, instead of which there is a row of windows interrupted by three doorways that not only cut into the base-



MAIN STAIRCASE.

ment but actually obscure the bases of some of the columns. The grand rhythm of the columns is thus rudely interrupted. How have great architects of the past dealt with a similar problem? In the first place it has generally been recognised

that if there is to be a prominent doorway the façade must take cognisance of it. In the Propylæa at Athens the entrance is marked by an especially wide intercolumniation, and in many other buildings distinguished by a columnar treatment it has been behind a portico. Moreover, no building of the first rank (and some unhappy American examples afford no exception to this rule) has ever had its principal approach in its basement; it has been the general practice to introduce a flight of steps in order that the doorway may lead into one of the principal storeys. The fact is, that a façade consisting of an uninterrupted row of columns that are not in the form of a portico (in which case they together comprise an immense doorway) belongs to the back or side of a building, and can never constitute its front. It provides no place where such a marked and obtrusive element as a doorway can be introduced. In this case the most satisfactory thing to do would have



MAIN STAIRCASE.



been to treat the new galleries, frankly, as the back of the Museum, for this is what they are. If for utilitarian purposes doorways were required, they could have been reasonably small, and in harmony with the other apertures in the basement. Such a treatment is adopted with the happiest effect in the back of St. George's Hall, Liverpool.

It would appear as though Mr. Burnet had been prevented from doing justice to his fine architectural conception because he was obliged to consider a lay-out of roads which was utterly incompatible with it. A long row of columns look extraordinarily well when we see them in acute perspective as we look down the road upon which they face, and they also appear to advantage when there is a wide open space in front of them. But apparently Mr. Burnet had to attempt the impossible, and make his façade the termination of a narrow vista; consequently he could not do anything else but accentuate the middle of the building by means of an obtrusive doorway which may be a necessary element of interest to those who can only see a small fraction of the façade, but which is destructive of its harmony when we view the building as a whole. Accepting, however, the central doorway as a necessity, the architect has given it considerable dignity by means of the excellently designed and sculptured archaic lions which stand guardian on either side, and accepting the small crescent as another necessity he has tried to bring it into relation with his building by placing two immense pylons exactly opposite its extremities. These pylons are joined by a low wall to the central steps, but the main body of the façade is such that it is obliged serenely to ignore all such architectural adjuncts.

The interior is admirably arranged, and Mr. Burnet reveals his complete mastery of the art of planning. Both galleries provide very long vistas, whose beauty is enhanced by elegant columnar treatment, while their ceilings with plain white coffers surrounded with delicate bead and reel ornament are a pleasure to the eye. The lighting is excellent. The new Reading Room is comfortable and well-ventilated, in which respect it represents a great improvement on the old. The white marble staircase with its black columns and gold walls and ceiling has a very rich effect; and the passenger lift encased in an open bronze grill is not only a great boon to visitors but highly ornamental.

Throughout the work Mr. Burnet has consulted the officials as to their exact needs and it appears that he has been able to satisfy them in every respect. The requirements of a modern museum are so exceedingly multifarious that its design is a matter of the utmost difficulty. Mr. Burnet is to be congratulated upon having achieved a great architectural triumph, for he has endowed a highly complex structure with the appearance of



THE PRESENTATION KEY.

simplicity. And when the façades which face Montague Street and Bloomsbury Street are finished, the British Museum will be, not only the most imposing, but, by very much, the largest single building in the United Kingdom.

The general contractors for the foundations were Messrs. Chas. Wall, Ltd.; for the superstructure Messrs. W. E. Blake, Ltd.; and for the reinforced concrete boiler-house Messrs. Higgs & Hill, Ltd. The furniture and fittings in the main gallery were carried out by Messrs. Frederick Sage & Co., Ltd., and those in the top gallery by Messrs. J. & A. Ogilvie and Messrs. Wylie & Lochhead, the last-mentioned firm having been responsible also for the fittings and carving in the North Library. The Bromsgrove Guild executed the lift enclosure (which bears a coat-of-arms in cast iron) and the bronze handrail to the main staircase; they also fashioned the silver-gilt key which His Majesty used at the opening ceremony. Messrs. George Wragge, Ltd., were responsible for the smith-work. The lead parapet was modelled by Mr. Albert H. Hodge and carried out by Messrs. Beaven & Sons, Ltd., who also executed the lead down-pipes and rainwater heads (modelled by Mr. G. P. Bankart) and carried out the plumbing, drainage, and fire-main. Messrs. J. W. Singer & Sons, Ltd., executed the electric-light fittings; Messrs. Milners' Safe Co., Ltd., the internal steel doors and the steel gates to the east and west entrances. The marble and mosaic work was carried out by Messrs. Fenning & Co., and the wall hangings and painter work by Messrs. Guthrie & Wells. Door furniture was supplied by Messrs. Chubb & Sons; cork flooring by Mr. Rud. A. Stoffert; and sanitary fittings by Messrs. Shanks & Co., Ltd. Messrs. Waygood & Co., Ltd., were responsible for the lift installation, comprising six hydraulic lifts (worked from the London Hydraulic Power Co.'s mains), one of them a passenger lift—the first of its kind to be installed at the British Museum. For the ventilation scheme Messrs. Matthews & Yates, Ltd., were responsible. The heating apparatus was installed by The Brightside Foundry & Engineering Co. A large amount of Expanded Metal (supplied by The Expanded Metal Co., Ltd.) was used for reinforced concrete floors, ceilings, staircases, etc. Glass was supplied by Messrs. Pilkington.



DETAIL OF LEAD PARAPET.



## BOOKS.

## GREAT MALVERN PRIORY CHURCH.

THE Priory Church at Great Malvern is a typical example of the English parish church, a broad nave being crossed by ample transepts, and a great square tower rising above the crossing. In this case the nave arcade is Norman, with Perpendicular work above and in the great windows at the east and west ends; but it is misleading to use these catch-titles in connection with ecclesiastical architecture when we remember the disfiguring lethargy of Georgian days and the destructive zeal of the religious enthusiasts of the nineteenth century. The view of the be-pewed choir of the church under consideration serves to remind us of the former, while as regards the latter we may quote the following from the author's introduction: "In 1860-1 the whole church was extensively 'restored' under the direction of Sir Gilbert Scott, at a cost of over £11,000. But the work was carried out on far more conservative lines than many so-called 'restorations' of this period. We may regret, however, the vigour with which the ancient masonry was scraped and cleaned, and the lack of intelligence with which much of the ancient glass was taken from the windows it originally occupied. . . ." Despite all this, however, the church has preserved a great deal of its interest. The author gives an admirable account of it, and his text is illustrated by a good sprinkling of photographs.

"Great Malvern Priory Church." By the Rev. Anthony Charles Deane, M.A. London: George Bell & Sons, Ltd., York House, Portugal Street, W.C. 7½ in. by 5 in. Price 1s. 6d. net. (Bell's Cathedral Series.)

## NATIONAL GALLERY PICTURES.

A READABLE and well-illustrated book on pictures in the National Gallery is always worth having, particularly if the author chooses the lesser-known pictures. In Mrs. Peers's case, her book has the additional advantage of a natural inclination towards the works of the earlier Italian schools, the period which is exercising such an enormous influence for good over our contemporary painting. The frontispiece, the Crucifixion by Antonello da Messina, is full of the qualities which have produced the necessary reaction to the photographic realism of the Impressionists; its noble simplicity of design, its quite adequate degree of realism, and its fascinating colour-technique are all valuable contributions to study at the present moment. It is a singular irony that Ruskin, whose general æsthetic doctrines are so much discounted nowadays, should have been the first to direct attention to Giotto's design and significance, which artists of his day were blinded to, on account of defective draughtsmanship. The Pre-Raphaelites, unfortunately, took for their models the immediate precursors of Raphael, instead of a couple of artistic

generations further back—Giotto, Orcagna, Massaccio, and Piero della Francesca should have been followed rather than Filippino Lippi, Ghirlandajo, and Pinturicchio. These later men possessed that fatal facility of detail-rendering that misled the Pre-Raphaelites from their real strength.

Mrs. Peers sets out with the very laudable object of attempting to reconstruct the original setting and emotional impulse which created these pictures. To a certain extent she succeeds, although there is rather a large amount of cataloguing of the items of which the pictures consist.

The reproductions are admirable, that in colour of Piero di Cosimo's haunting Death of Procris being worthy of the high standard of the Medici Society.

"In the National Gallery." By Mrs. C. R. Peers. London: Philip Lee Warner. Price 5s.

## THE UNION CLUB.

MR. SOMERS CLARKE, writing in reference to the article on this Club which appeared in THE ARCHITECTURAL REVIEW for May, says that the building, as existing, is by no means as it came from Smirke's hand. "The Crown landlord compelled the Club to expend many thousands of pounds on the building by adding a top storey, which forms a prominent feature in the photograph."

Mr. Somers Clarke also draws attention to Nelson's monument in the crypt of St. Paul's, illustrated in the same issue. The history of this, he says, is fully set forth in an essay contributed to *The Archaeological Journal* for September 1894 by Alfred Higgins, F.S.A., "On the Work of Florentine Sculptors in England in the Early Part of the Sixteenth Century." He therein shows that the sarcophagus was made at Wolsey's order for part of his own tomb, but was appropriated by Henry VIII. for his own purposes.

## ART ON THE HOARDING.

THE poster should be, above all things, abreast of the times, and since even artists of large calibre—like Mr. Frank Brangwyn—have lent their aid to this modern development, we are becoming accustomed to judge posters by a high standard. The poster, first and last, is an advertisement. Its essential aim is to arrest our attention; but it can do this by charming the eye instead of affrighting it. Messrs. Heal, we think, have achieved this happy result in the poster hoarding which they have erected across the site of their extension of premises in Tottenham Court Road. An illustration of it is given below. This is lacking in the colour that makes the original so lively, but it suffices to show that even a hoarding can be given some considerable degree of attractiveness. The panels are painted in oils on a ground of black linoleum.



A MODERN POSTER HOARDING.

## NOTES OF THE MONTH.

### *A Criticism of Trafalgar Square.*

In the course of a paper which he read before the Royal Institute of British Architects last month, Mr. T. Raffles Davison, Hon. A.R.I.B.A., made some comment on Trafalgar Square and its possibilities. He said: "Our attention is periodically called to the beauty of Trafalgar Square. In truth it has possibilities and some qualities even now. But it will never be a fine square so long as the Nelson Column remains—one of the most ridiculous monuments and effigies which have ever memorialised a national hero. We can never give Trafalgar Square a scale which will hold such a thing. Then the commanding site and dignified mass of the National Gallery is dominated by one of the most absurd pepper-box domes in London. When you look at the south side of the square everything is hopeless, though it might have been saved by a fine entrance to the Mall and a fine widening out of the Whitehall thoroughfare. The east and west sides of the square are not parallel, and the buildings which face them are only so good that they might be worse. Many suggestions have been made for the improvement of Trafalgar Square. The most essential thing of all is that the buildings which flank it to the east and west shall be of a decently dignified character, and so designed as to give balance to the square. The unhappy fountains, raking wall, and the general lay-out, ought to be improved. A central flight of steps up to the National Gallery might well replace the angle stairs."

\* \* \*

### *A Business Transference.*

Messrs. Hart, Son, Peard & Co., Ltd., having relinquished their retail ironmongery business, are transferring their whole-

sale ironmongery and art metal business to new premises at Commerce House, 70-86, Oxford Street, London, W., where specimens will be kept for the convenience of their London customers.

\* \* \*

### *"Fireplace Suites."*

Under the above title The Carron Company have recently issued a new catalogue containing about eighty photographic reproductions of firegrates and mantelpieces of various types. The designs are excellent throughout. Many of the examples shown are based on old models, while others have been specially designed by The Carron Company. Since the acquisition of the business of Longden & Co., The Carron Company have considerably augmented their fine collection of models, which embrace many authentic examples of Elizabethan, Jacobean, Queen Anne, Georgian, Chippendale, Adam, Louis XV and XVI, Empire, and other periods. Many of the firegrates are taken from original wood carvings executed during the eighteenth century by William and Henry Haworth, who were students of the Royal Academy during the presidency of Sir Joshua Reynolds. The catalogue is one of unusual architectural interest, and should find a place in every architect's office.

\* \* \*

### *Proposed New Street in the City.*

The London Society are approaching the City Corporation with a view to reopening the question of constructing a new street from Cheapside to Liverpool Street. They recommend a conference with the London County Council, and are anxious that the rebuilding of the old General Post Office should allow for the new street.



A Vestibule in Georgian Decoration, with 18th Century Reproduction Furniture.

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## BRITISH MUSEUM EXTENSION



CAST LEAD PARAPET, 330 Ft. Long.

Dr. J. J. BURNET, F.R.I.B.A., Architect.

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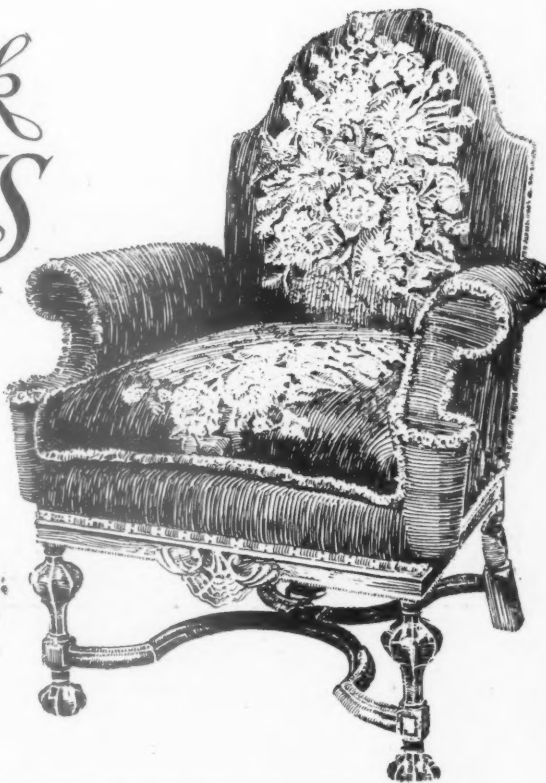
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## NOTES OF THE MONTH.

### *The Rome Scholarships.*

Particulars have recently been issued of the Rome Scholarships in Architecture, Sculpture, and Decorative Painting to be awarded in 1915. They are all tenable for three years at the British School at Rome. Competitors are required to notify their intention to compete as early as possible, and in any case not later than January 23rd, 1915. The subject of the open examination for the Scholarship in Architecture is a Courts of Justice. All inquiries should be addressed to Evelyn Shaw, Esq., Hon. General Secretary, British School of Rome offices, 54 Victoria Street, London, S.W.

### *"The Georgian."*

A neatly produced pamphlet on the subject of modern colour decoration has been issued under the above title by Messrs. Thomas Parsons & Sons, manufacturers of decorative materials. As frontispiece is given a delicate colour reproduction of the Georgian Alcove in Messrs. Parsons's showrooms, which are decorated in representation of different periods, including Louis Seize, Adam, William and Mary, and Pompeian. A copy of the pamphlet will be sent free on application to Messrs. Thomas Parsons & Sons, 315 & 317, Oxford Street, London.

### *Amalgamation of Businesses.*

It is announced that Messrs. Spital & Clark, of Birmingham, have joined their business with that of Messrs. J. W. Singer & Sons, Ltd., of Frome and London. The amalgamated firm will be under the joint managing-directorship of Mr. Herbert Singer and Mr. Ernest Spital, and Mr. Clifford Spital joins the directorate as works manager. The works at Frome

are being enlarged for the accommodation of Messrs. Spital & Clark, who will shortly transfer the whole of their staff, plant, and models.

### *Town Planning Schemes.*

It is understood that the Local Government Board have given authority for the preparation of nine further town-planning schemes under the Housing and Town Planning Act, 1909. The schemes are authorised to be prepared by the Corporations of Manchester, Newcastle-upon-Tyne, and Wrexham, the Urban District Councils of Beckenham and Oldbury, and the Rural District Councils of Wrexham and Rotherham.

### **AUCTION.**

PALL MALL.—By direction of the Executors of the late ROBERT VIGERS, Esq., of Wellesley House, Sloane Square, and of 4, Frederick's Place, Old Jewry. THE CONTENTS OF THE FLAT which have been stored at Messrs. Story's Depository.

Messrs. Foster respectfully announce for Sale by Auction at the Galleries, 54, Pall Mall, on Wednesday and Thursday the 17th and 18th June, at 1 o'clock precisely each day, the contents of the Flat, comprising—Pictures, including works attributed to Both, T. Gainsborough, Van Ostade, &c., 4 works by Richard Hilder, Water-colour Drawings, an interesting collection of old London Views printed in colours, the complete Collection of 142 engraved Portraits after Van Dyck. Decorative Furniture comprising Sheraton mahogany and inlaid Serpentine sideboard, Chippendale mahogany arm and other chairs, 3 Stuart carved high-back chairs, French tulip-wood and mahogany showcases, Old English mahogany winged secretary bookcase, double chests of drawers, &c. Old English satinwood and mahogany tables, a set of 5 Sheraton and inlaid wheatear back chairs, &c. Persian rugs, Turkey carpets, Old China, including a large Nankin blue and white dinner service, Old English bracket and other clocks, Bronzes, Linen, Old English diamond-cut glass, Illustrated and other books, Antique silver and old Sheffield plate, Cabinet objects, &c.

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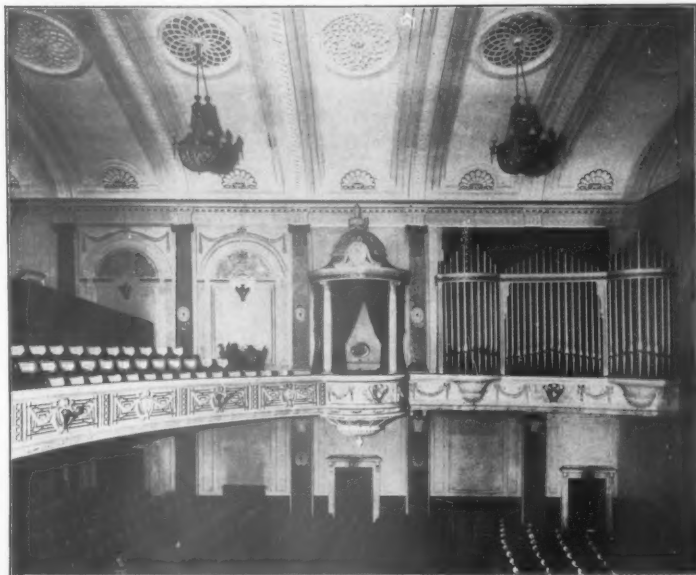
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## NOTES OF THE MONTH.

### *Boilers for Steam Heating Plants.*

Messrs. J. and H. Greverer, 40 Southwark Street, London, S.E., have issued a series of leaflets giving descriptions and illustrations of small, medium size, and large boilers for a variety of purposes. These boilers (manufactured by the Buderus Iron Works, Wetzlar, for whom Messrs. Greverer are sole agents) are of the type known as the "Lollar," and the advantages claimed for them are—extreme simplicity of construction and erection, the utmost economy of fuel consumption, highest efficiency, superior rapidity of heating up, slow and perfect combustion, great durability, and the ease with which they can be cleaned. The Lollar small boiler is intended for heating small buildings, such as villas and cottages, hot-houses, garages, &c., and for hot-water supply. By the provision of corrugated walls within the boiler a very large and effective heating surface, in contact with the fire, is obtained, and by a special arrangement the smoke emanations are so fully utilised as greatly to increase the economy of the boiler. The Lollar middle boiler is constructed in ten different sizes, ranging from six to fifteen sections, corresponding to a heating area from 99 to 270 sq. ft. The boiler is constructed in two halves, each half comprising individual half-sections, which follow the counter-current principle. The grate, cast in one piece with the sections, is water-cooled, and therefore not subject to burning or rapid wear. The cast-iron counter-current sectional Lollar standard boilers are made of tough fireproof special iron, and, the heating surfaces being in contact with water, the boiler is ensured an extremely long life, while the sections are of such a shape as to form, when assembled, passages through which the gases are drawn off. The large Lollar boiler is characterised by ready portability, simple and

easy setting, compactness, shapely form, and independence of all brickwork. It is capable of heating large buildings, although it occupies but little space.

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### *Extension to Royal Naval College, Dartmouth.*

Extensions to the Royal Naval College at Dartmouth are to be undertaken, at an estimated cost of £90,000, in order to provide accommodation for seamen's barracks.

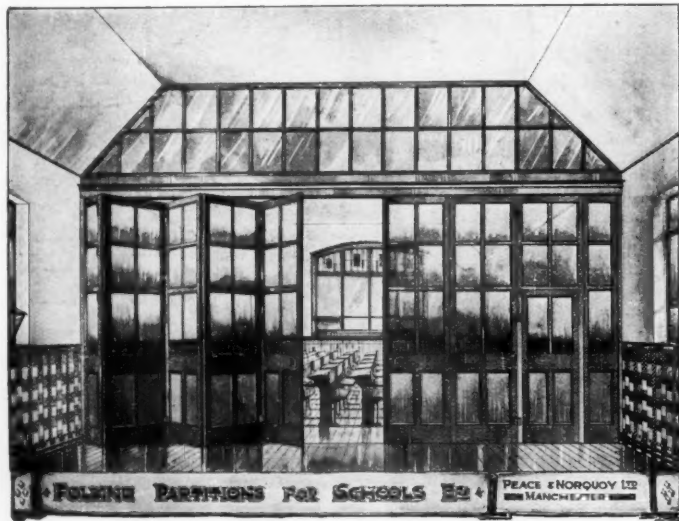
\* \* \*

### *Street Improvements in Paris.*

A Paris improvement scheme now under consideration involves the continuation of the Rue du Louvre to the point where several blocks of buildings shut it off from the Rue d'Aboukir. These buildings are to be cleared away to allow the Rue de Louvre to stretch across the Rue d'Aboukir, straight through to the Rue du Mail, merging, in its course, with the Rue Montmartre, and thus affording a splendid opportunity for the formation of a square or "place," although it is not as yet apparent whether this is the intention. The Impasse St. Sauveur is involved, and the buildings on it, with a dozen others in the district, will be demolished to make room for more stately structures. The Rue du Louvre, which originally bore another name, was at first not much more than 300 yards long, but it was considerably extended in 1880, and in part widened in 1888, while the augmentation now contemplated will give it a total length of nearly a thousand yards. The demolitions of 1880 included several ancient houses, notably the Hôtel Herwarth, where, in 1695, Lafontaine died.

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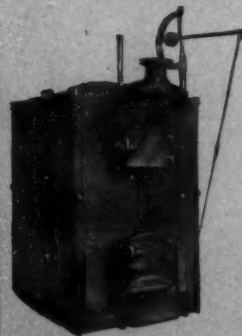
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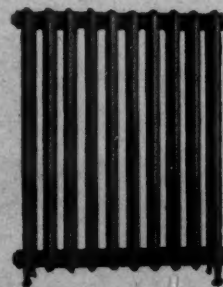
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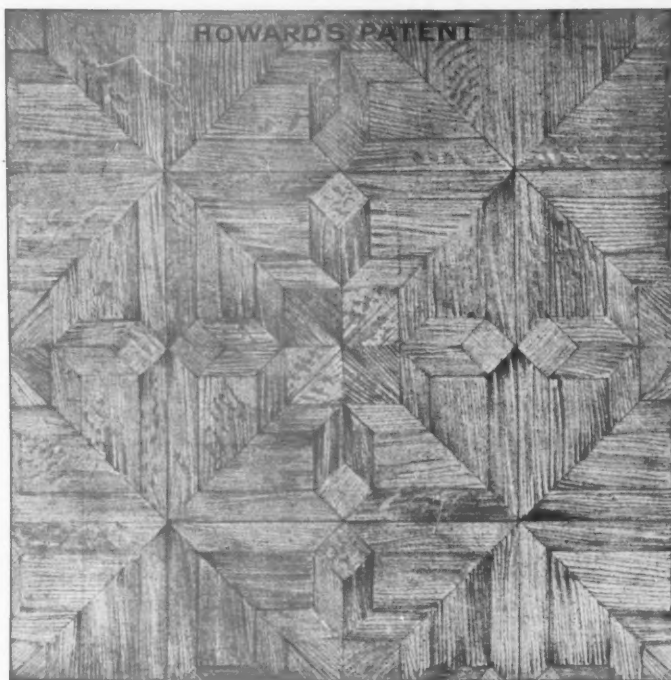


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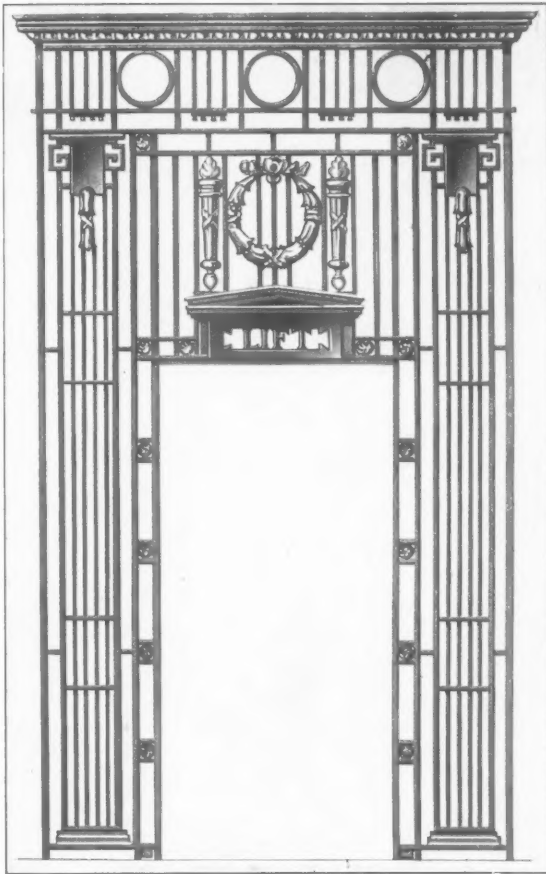
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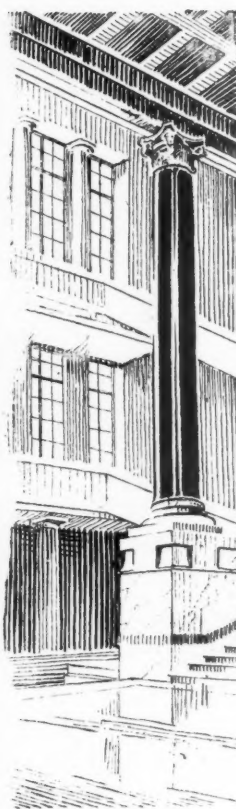
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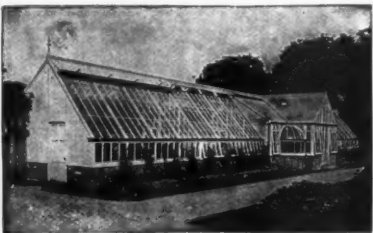
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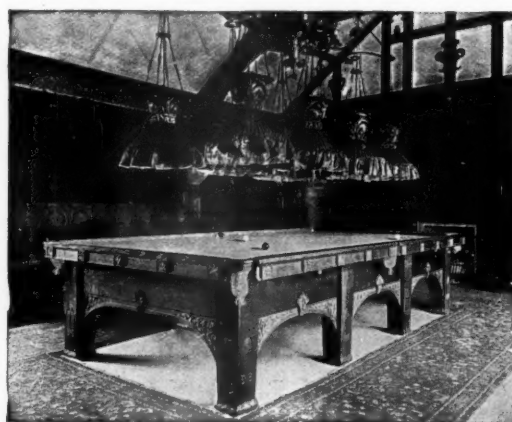
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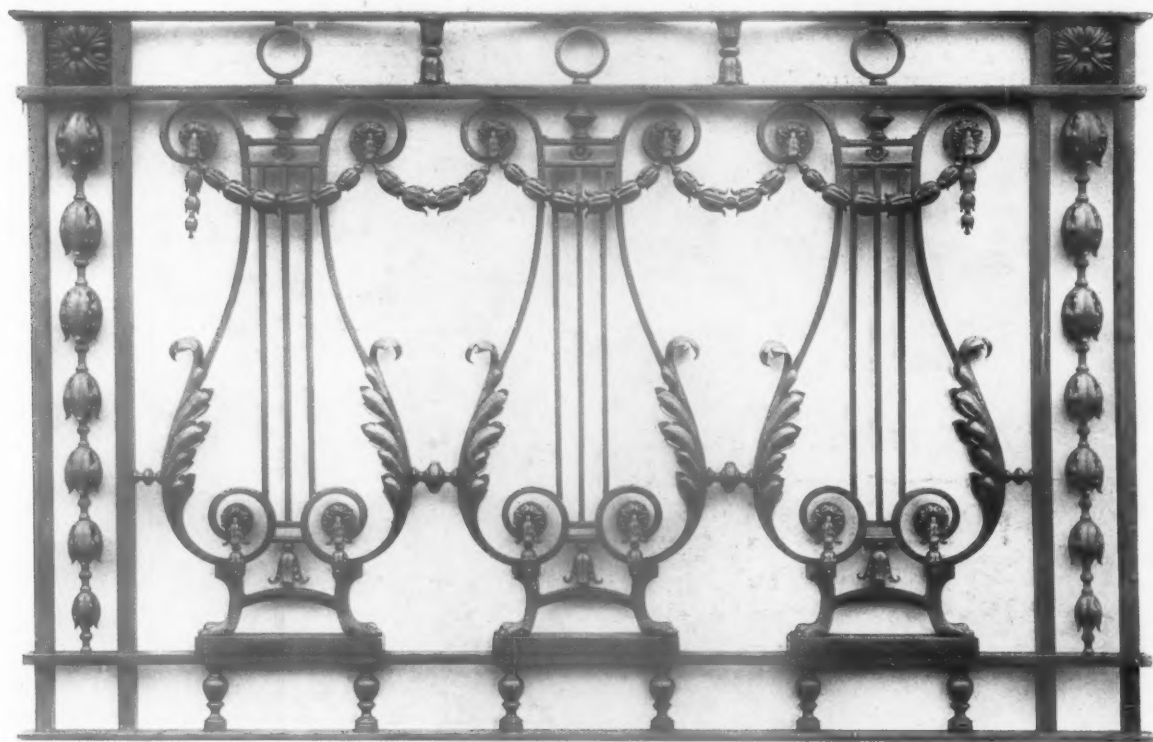
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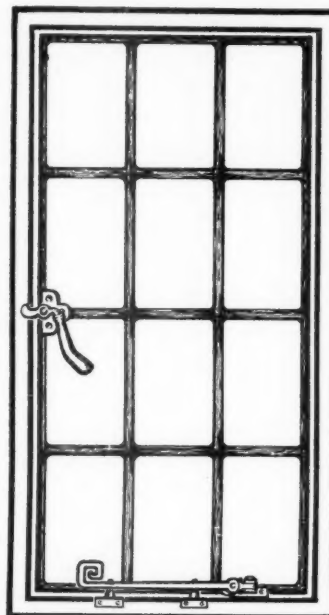
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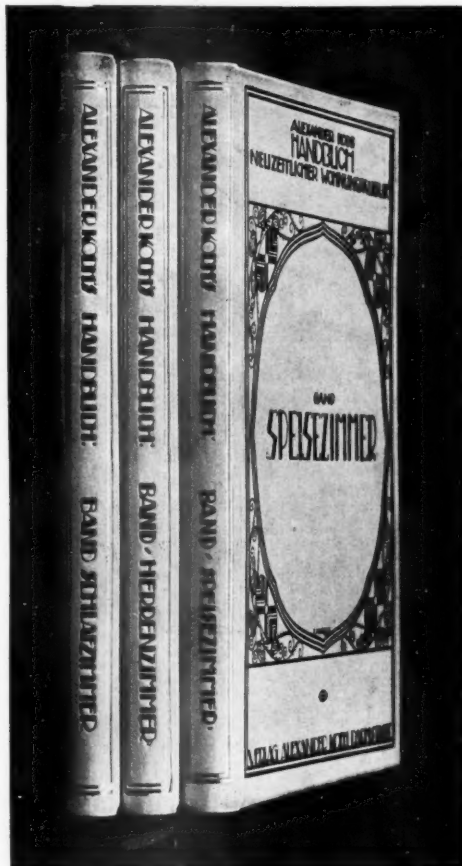
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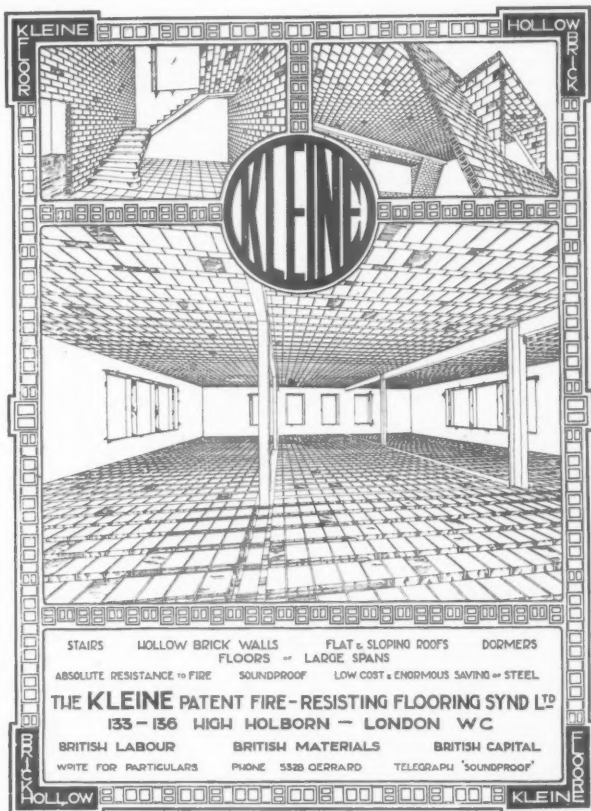
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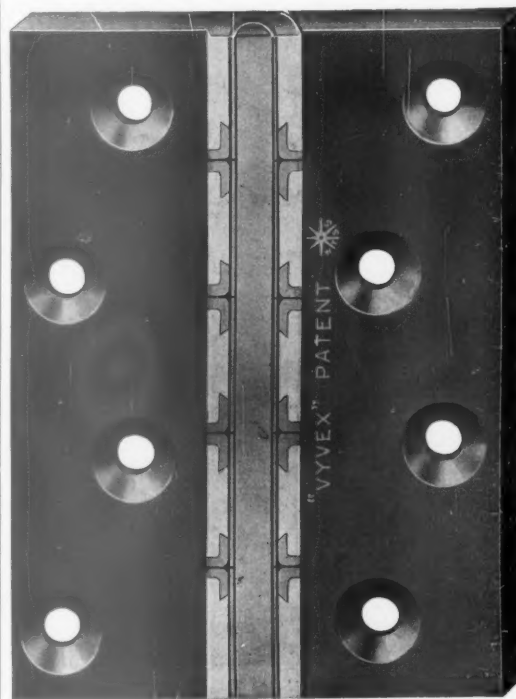
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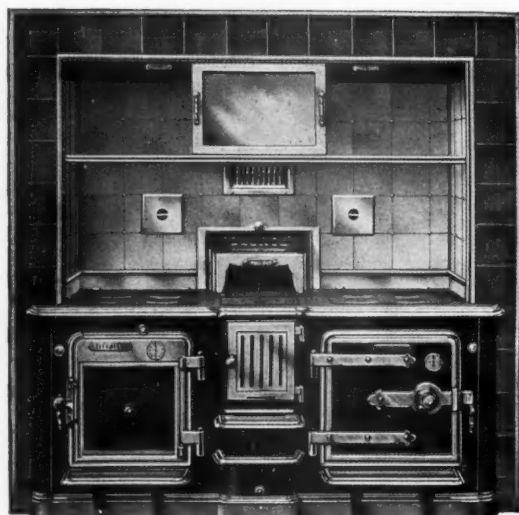
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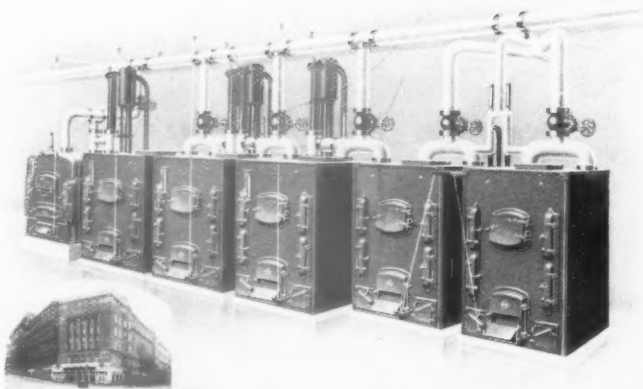
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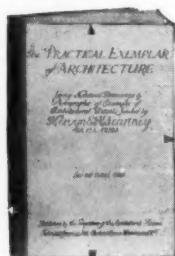
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